

AMATEUR CINE

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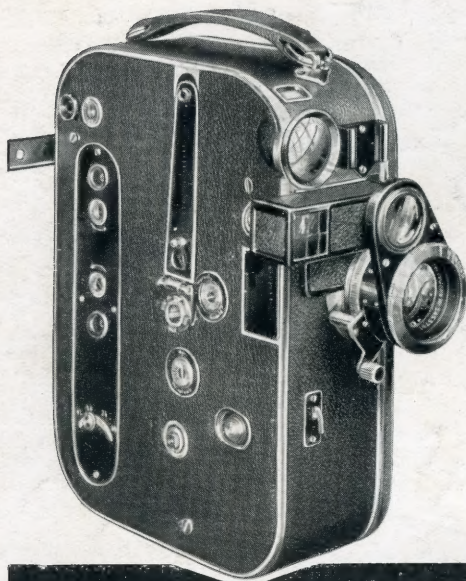
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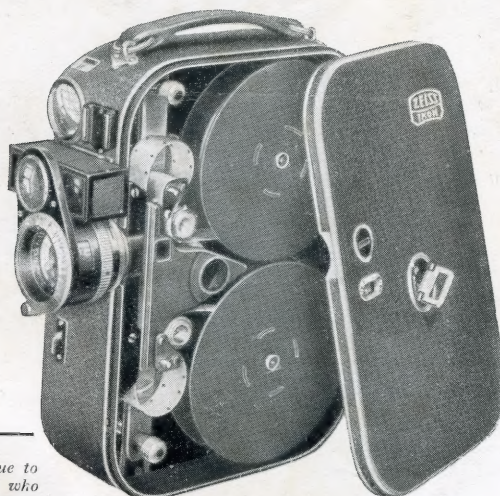
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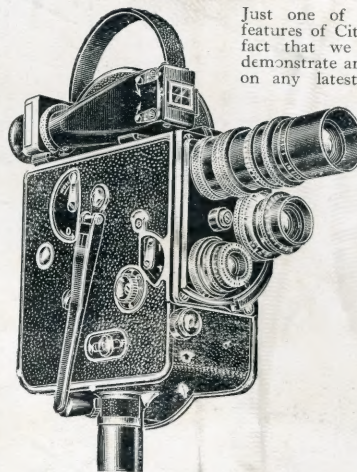
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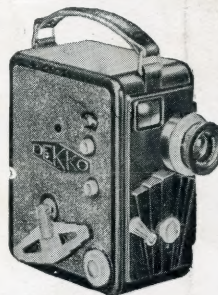
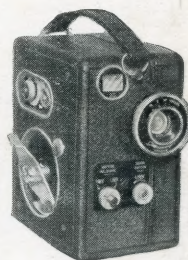
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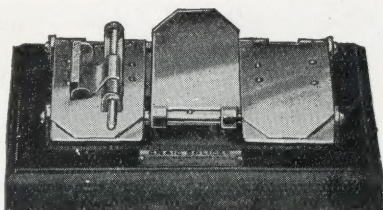


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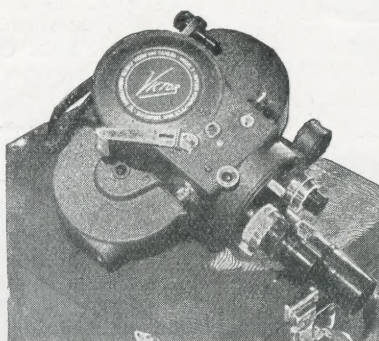
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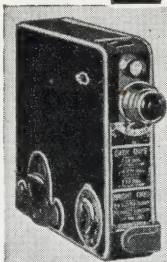
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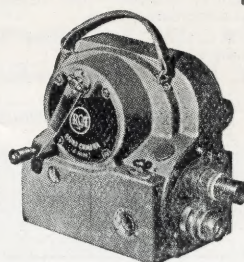
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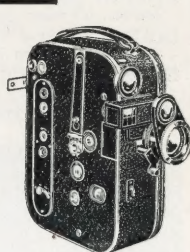
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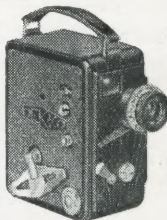


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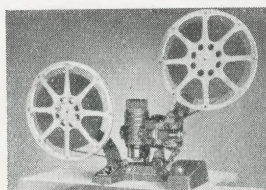
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9.5 mm. DEKKO

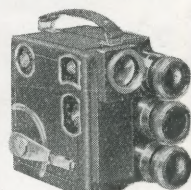
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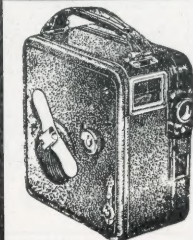
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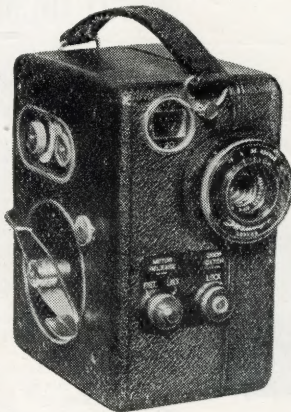
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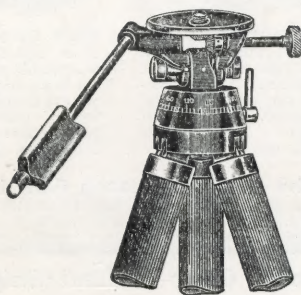
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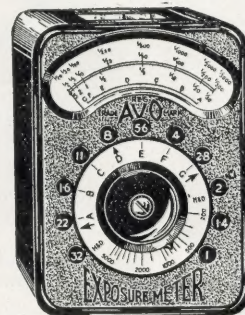
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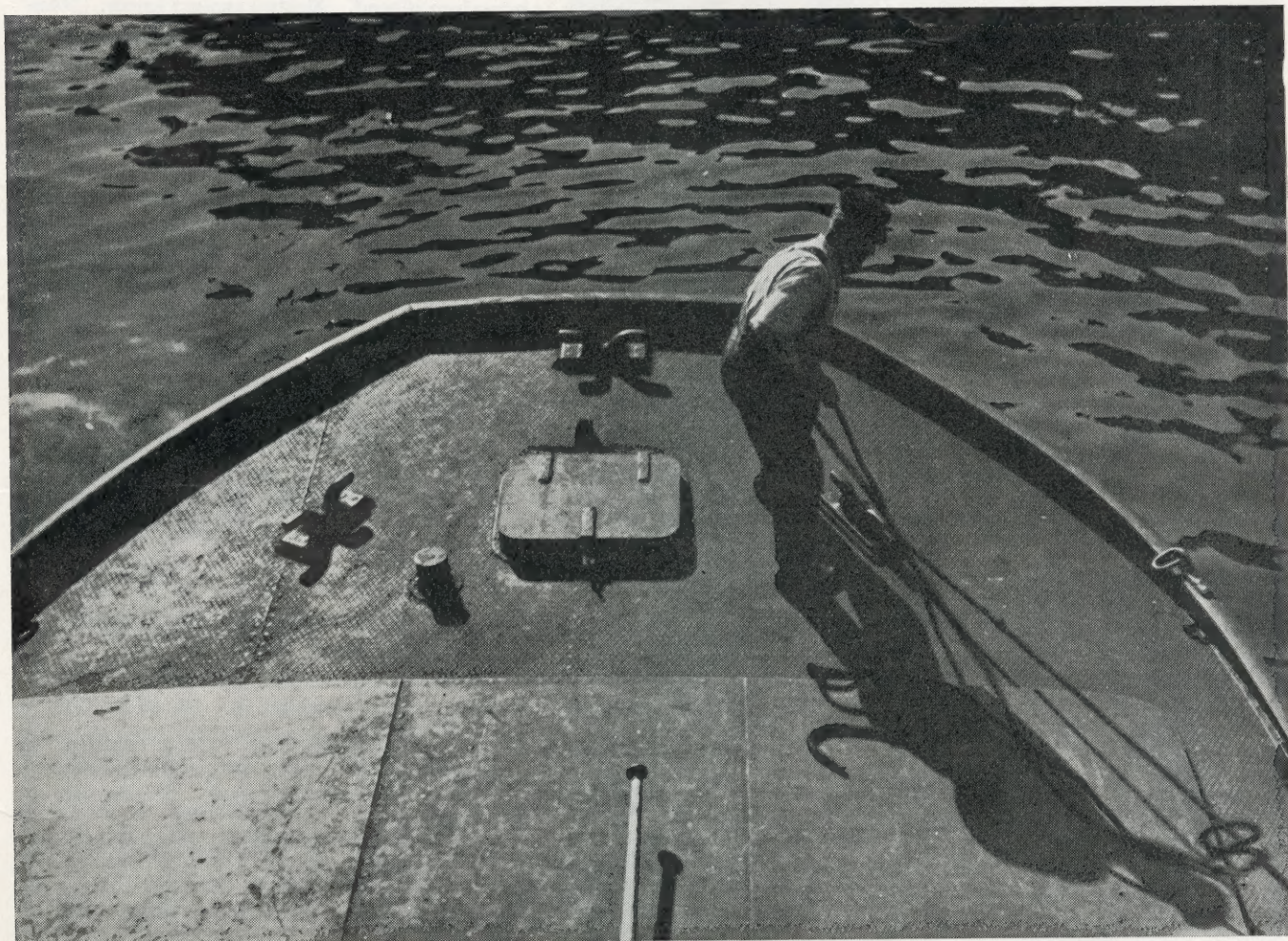
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This attractively composed study will usefully serve as a title background for use in the Cinecraft titler.

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THE EDITOR to his READERS

THERE must be many readers of *Amateur Cine World* who, while not wishing to join a cine club, would welcome an opportunity of getting to know other cine enthusiasts in their neighbourhood. One's enjoyment of a hobby is always increased if one can share it with a friend who has the same enthusiasms as oneself. A good deal of pleasure and no little profit can be had from a discussion of mutual problems; criticism of each other's productions will be better informed and consequently more valuable than the often biased opinions of both the cameraman himself and the family circle to whom he shows his films.

We have received suggestions from time to time that *Amateur Cine World* should help in some way individual workers to get acquainted with each other and now comes a letter from a Thorpe Bay reader who writes: "There must be hundreds of regular readers of A.C.W. but there is no way of recognising each other. We pass in the streets or meet in the train and not knowing that we are readers of the same paper the chance of an interesting chat is lost. Could we not have an A.C.W. club, no subscriptions, etc., but just a neat badge for which a small charge could be made to cover its cost, which I feel sure all regular readers would be willing to pay. It would at least be interesting to know the views of other readers."

We should be pleased to have readers' opinions on this proposal and if sufficient support is forthcoming would be glad to put the scheme into effect. It should be noted that it is not suggested that *Amateur Cine World* should organise an amateur cine league or anything of the kind. There are a number of institutions of this nature and in any case the services that readers might expect of such an organisation are already supplied free by *Amateur Cine World* to every reader, whether he is a regular subscriber or not, through the columns of this magazine and by post. Film criticisms, criticisms of and suggestions for scenarios, help and advice on any and every aspect of amateur cinematography... all this is available for the asking. But in addition to these services we should also be prepared to consider loaning copies of our Competition films to readers who apply

for badges. It is obviously quite impossible to send them to every reader, but those who, by wearing the badge, indicate that they are therefore regular readers and keen cine enthusiasts should, we feel, be given an opportunity of seeing the prize-winning films from the competitions organised by the journal they support.

FILM THE FAMILY

If our post-bag is any guide, a very interesting entry can be expected for our "Film the Family" Competition. It may be remembered that two of our reasons for selecting this subject are to encourage the more frequent use of close-ups in amateur films (and in this connection a helpful article appears in this issue) and to help bring our readers to the realisation that family films can, and should, be made interesting to people outside the family circle. From our first issue we have stressed the fact that family films, properly conceived and carried out, can be little masterpieces, as worthy in their way as the most ambitious production. Simplicity should be the keynote—that and careful planning. No film can be entirely successful if it is shot haphazardly and if there is no underlying theme or plot, however slight, beneath it. The plot certainly does not need to be an elaborate one. There is ample material for one in your family's holiday at the seaside, the daily round at home, a day in the life of mother, wife or baby. The simple little everyday things... these are the pliable substance of a film rich in character and 'human' interest.

BINDING CASES FOR VOLUME I

Binding Cases and Index for the first volume of *Amateur Cine World* are now ready. They are in an attractive shade of peacock blue and the unobtrusive lettering on the spine is blocked in gold. The index is given free with the binding case, which costs 2/6, post free, from the Publisher, *Amateur Cine World*, Link House, 4-8, Greville Street, London, E.C.1.



Film the Family.
Carefully planned,
the film you design for
the family circle may
well win a prize in
our competition.

This Process Called

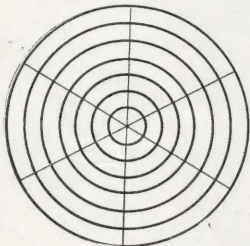
DIFFUSION is a process for softening the hard outlines of a photographic image, much in the same way as we diffuse a hard beam of light to a soft all-pervading illumination. Diffusion proper really implies the spreading of the lighter portions of the image into the darker ones, so that contrast is reduced as a result.

The uses of diffusion are quite limited, for the professional cinema has used it for sentimental purposes and we have seen this so often that it is difficult to see a close-up diffused portrait without associating it with *Young Love in Spring*. All the same, a softening of the hard facts of nature is sometimes useful in landscape work, for it gives a mysterious quality to the picture that is not obtained in any other way and is highly attractive under some conditions, so that knowledge of "how to diffuse" is a useful asset to any cine worker.

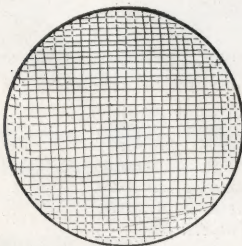
The Principle of Diffusion

It is clear that since diffusion is really a distortion of the sharp image, it can be arranged by modifying the lens in some way. The principle on which it works is that part of the image is sharp and the rest "woolly." The result is quite different from the "out-of-focus" effect, where no part of the image is in sharp focus. An ordinary lens that is uncorrected for colour gives excellently diffused images, because the red and blue rays produce sharp images at different distances from the optical centre—in other words, the focus of the red rays is not in the same plane as that of the blue rays.

In this way, half of the image can be sharp and the other half out of focus. Specially designed lenses are used by portrait workers for diffused effects (the Cooke Portrait Anastigmat, the Dallmeyer-Bergheim soft-focus lens and the Busch-Perscheid lens, are all good examples) and in most cases the degree of diffusion can be altered by an external adjustment, thus giving control of the softness at will.



Raised lines on Kodak diffusion disc.



Scored lines on glass sheets.

Cine workers however, do not have special soft-focus lenses provided for them, so that it is necessary to provide diffusion externally. This can be done in a variety of ways. The gauze screen so much used by professional workers is a simple and effective method of diffusing the im-

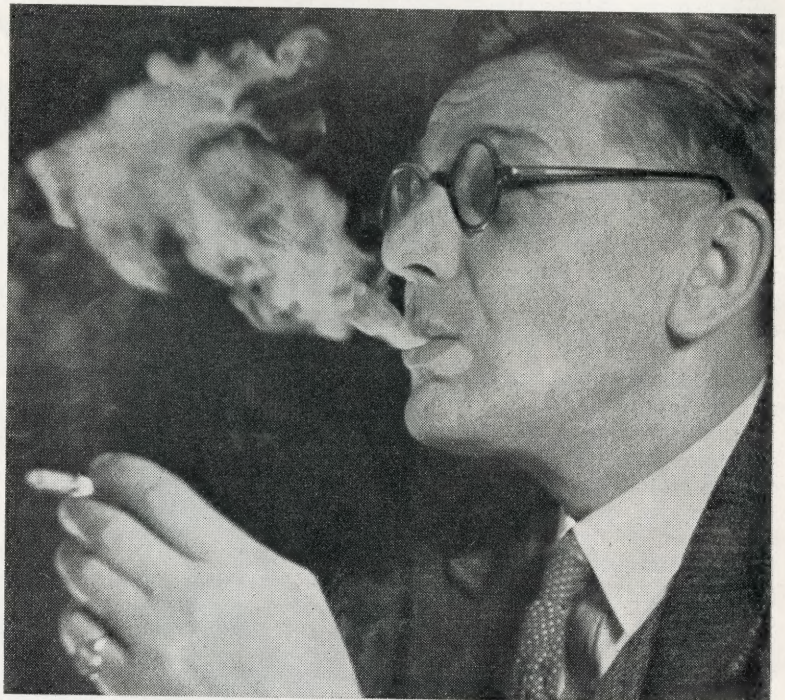
There are occasions when the softening of the outlines of a photographic image is desirable. This 'Diffusion', as it is called (it is really a distortion of the sharp image) can be obtained very easily by the means described in this article.

age and it is possible to use several gauzes on top of each other to get a massively diffused result.

Anyone can make his own gauze screen by buying a small piece of white "net" fabric, as used for window curtains, which is woven into a series of "holes," generally hexagonal in shape. The part of the image formed by light falling through the holes is sharp, but the material itself scatters the rest of the light and produces a blurring effect on the remainder of the image. The appearance of the softened image is pleasant and small details are inclined to be lost, so that a massing of the tones results.

The outlines with one gauze (with holes some 1/10th inch across) held about an inch in front of the lens, are not so soft that they are indefinite. It is clear that the lighter the gauze material is in colour, the more reflected light from it will reach the lens, so that a black net material has a very small diffusing effect compared to a white one.

There is no reason, either, why a metal gauze should not be used and though personal experience is lacking on



Taken with ordinary lens without diffuser. Note the normal sharp outlines of the image. This shot is a portrait of the smoker; the diffusion in the picture opposite has the effect of emphasizing the act of smoking, and not the smoker.

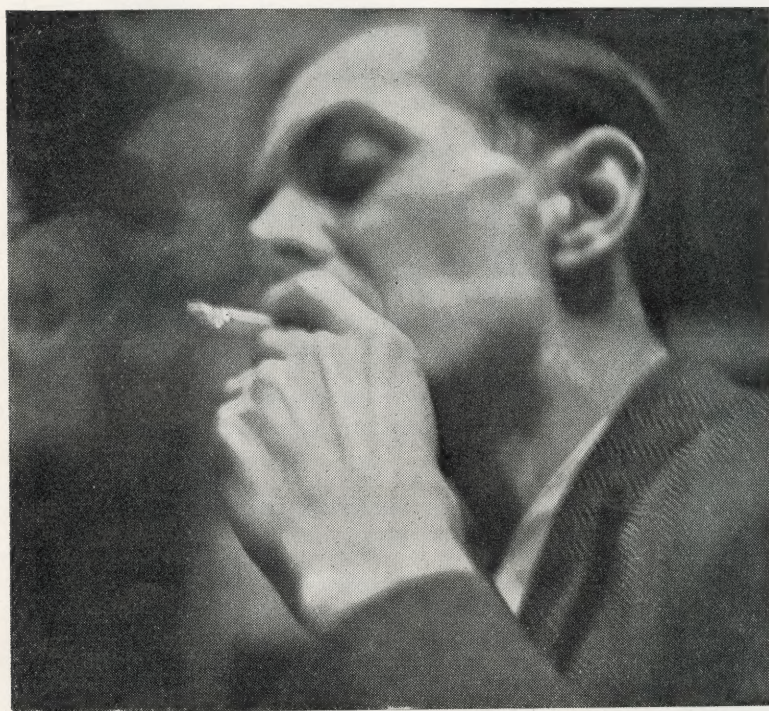
this point, I should think that a chromium-plated mesh would give very effective results of a similar kind. The durability of the metal gauze would be an additional attraction. There are a number of other ways of diffusing an image. On the principle of scattering some of the light, a glass plate may be scored with a glass-cutter into a series

'DIFFUSION'

By P. C. SMETHURST

A.R.P.S.

of criss-cross lines and the plate held in front of the lens. The effect here is not exactly the same as that of the gauze, for the chief effect is a slight softening of the outlines and a pronounced loss of contrast. For work in artificial light, where shadows are apt to get blocked up, the criss-cross lines are very useful. Naturally the more lines are crowded into the small space through which the light must pass, the more pronounced is the effect.



Still another method of diffusion is by buying a "diffusion disc" made by a photographic firm. These are eminently satisfactory, though they cost money and (as shown below) it is quite possible to imitate their effect at home. All these discs are flat pieces of glass with raised lines arranged in patterns on their surfaces, so that the raised lines act as supplementary lenses on parts of the image and throw it out of focus.

To imitate the action of a diffusion disc a piece of glass from an old negative and a small quantity of vaseline are all that are required. The vaseline is spread thinly on the glass with one finger and the little irregularities of the skin will produce a series of ridges, which will have a refracting effect (like a lens) on light passing through them. If all the lines are smeared in one direction, the image is distorted that way alone, so that a window examined through horizontal smears would have the vertical bar fairly sharp, but the horizontal bar so blurred

Taken with diffuser. Note how the outlines are softened and the spread of light into the darker parts of the image.

that it was completely devoid of detail. For ordinary purposes such a great degree of distortion is not wanted, so that the smears form from the centre. Medium diffusion in all directions then re-

sults and the effect is almost identical with that of the glass disc.

A very amusing effect can be got by smearing half the glass in one direction and the other half at right angles. The glass is then placed in front of the lens so that both horizontal and vertical smears cover half the lens and the result is a wonderful cross-shape distortion in two directions only. Such an effect would be very effective in a fantastic film, if used in the right place.

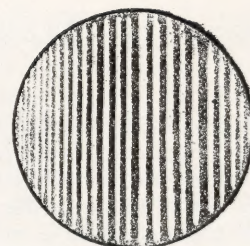
As regards exposure, the diffusion disc

and vaseline smear need no extra on that given by the meter. With scored lines on glass, or a gauze, it is useful to increase the exposure a little, though only by about half more than normal. With three gauzes on top of each other the extra exposure needed will be considerable, but can only be found by trial.

If we carry diffusion to its logical conclusion we reach the point where the outlines are so blurred that the effect of fog (natural, not photographic) results. It is not easy to score enough lines on a small piece of glass to get this effect, but advantage may be taken of the scattering of light by small particles of pigment. The action of these is something similar to genuine fog, where suspended particles in the atmosphere scatter the light reaching our eyes.

A fog filter may be made with gelatine and Chinese white quite easily. Get from the kitchen two or three sheets of gelatine leaf and melt them down in about three fluid ounces of warm water in a medicine bottle. It will be necessary to heat the bottle to get the entire solution properly fluid. When completely dissolved, stir in enough Chinese white to make the solution opaque when held up against a north window on a fine day. (Moist Chinese white from a tube is very satisfactory).

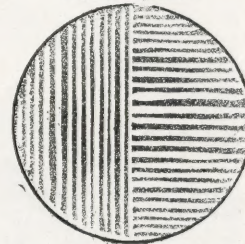
Still keeping the mixture warm, clean a piece of glass and warm it to the same temperature (it is not easy to coat evenly if the glass is cold) and have it really flat on a table. Coat the glass with the mixture as thinly and evenly as possible and then put a box-lid over it until it is dry. This will take perhaps 36 hours and at the end the layer should be thin enough to see through,



Unilateral distortion



Normal diffusion



[Bilateral distortion at right angles. All the above are vaseline smears]

The CAMERA GOES TO SEE

SUMMER, when a young cameraman's fancy lightly turns to love of the sea, or country, and with the arranging of the holiday comes a determination to "make a film of it." But that is only a modern desire, for until recently those possessing any camera sense were content merely to fill albums with snaps of the fortnight's activities. I am sure you have endured those endless periods when a well-meaning friend has sat you down on a hard chair, held you in his merciless grip and described for hours, in minute detail, every photograph he has taken. It never occurs to him that you have not the slightest interest in his domestic studies, which usually possess an appeal only to his family.

Now, however, that static pictures have been superseded by those which can move, the snap-shotter has armed himself with a cine camera and proceeds to film his holidays, but alas, with the same mental attitude, resulting in a series of unconnected strips that are joined up irrespective of continuity, possessing the same minimum of interest to everyone except "his people." That is just where he goes wrong, for if he takes the trouble to make a film he might as well make it properly, creating within it an appeal that will extend beyond the four walls of his home.

It is unsound to be content with pictures that move unless they can move others. This can be achieved,

In this article Mr. Andrew Buchanan, film producer and author (he is perhaps best known for his production of the Gaumont British Magazines) explains how to make a 'personal' holiday film interesting to outsiders. He takes a specific case of a holiday in Cornwall, building a skeleton scenario around a typical resort, but the hints he gives can be incorporated in any holiday film. His suggestions for the titles are particularly clever. By his method pictorial tautology is actually condoned; that is to say, his scheme makes it quite legitimate to explain in titles what is seen in pictures and calls for no literary skill in compiling those titles. The punning allusion in the heading of the article emphasises the fact that the camera is an inquisitive instrument and that it must be made to record detail if the film is to have the authentic touch.

By ANDREW
BUCHANAN

to draw up a skeleton scenario for such a film, in view of the endless variety of holidays one can take.

Consequently, I shall only be able to build one around a typical resort, assuming it is visited in a typical manner.

Furthermore, although I shall enumerate a number of suggested shots, I do not intend to form them into a complete scenario, for every specific case would compel it to be rewritten. Instead, I propose to offer a basis upon which to approach typical sequences which can be adapted into your own particular script.

Establishing Continuity

The first thing to do is to establish continuity, so why not a diary? Assuming you agree to this, we can prepare our script, bearing in mind that its primary object is to create the right mental attitude towards the production of a film of *any* holiday.

Firstly, decide on a good title, print it boldly and fade it in and out. Next, a concise introductory title such as "1935 found us deciding to go to Cornwall for our holidays and we planned a comprehensive tour." Fade that out and into a large map of Cornwall, upon which a finger is tracing a tour. The map fades into a page of the diary, upon which is written, or is in the process of being written, "July 20th. We set out by road on our journey of two hundred miles."

Follow that with a series of close-ups of hands tying rope round trunks—water pouring into radiator—rugs being wrapped round passengers—driving gloves being pulled on—a starter being pushed—hand brake released—exhaust puffing—wheels drawing away almost over camera.

Another sub-title: "By 4 p.m. we had reached Bodmin Moor, which made us feel alone in the world." A long shot of the endless expanse of



primarily, by strengthening the general interest of the subject matter and giving the purely personal side a secondary position, for however delightful it is to watch Joan paddling, or Bobby in the arms of Auntie Cissie, these admirable people should not be the stars in a film which is to be something more than an animated album.

If you take posed photographs of members of the family, give them something to do so that they do not have to grin vacantly at the camera.

moorland, showing the car winding its way along the road. This should be broken up with close studies of little trees bent by perpetual winds—large boulders around which heather peeps—and the car wheels slowly surmounting rocky patches in the road. Sub-title: "*Once across the Moor, England seemed another land.*" A series of shots taken from the car as it drives slowly along, each fading, ranging from old streets of grey stone buildings, to isolated white cottages and distant moors.

Sub-title: "*We arrive at dusk, rather stiff, but very happy.*" A series of close-ups—the engine being switched off—brake pulled on—luggage being untied—cigarette being lit—feet walking into hotel entrance. Fade this out and into another Diary page: "*Our first day. Weather beautiful. We go down to the sea for a bathe—and was it cold!*" Fade in a close-up of sea waves lapping beach. Feet of bathers timidly enter picture and withdraw as the cold strikes them. Cut to a longer shot of the sea, preferably taken by someone standing knee-deep in the water. The family is seen entering slowly and then plunging in.

Introducing Humour

It is important that you should now cut to several other shots of miscellaneous bathers. Introduce a little humour with a dog. Try tying a towel across an old tyre to form a floating raft and put the dog on it attached to a rope so that he can be pulled about by the family whilst they bathe. Show that in a long shot and then a close-up of the bewildered dog floating. Cut to yet another close-up of lapping waves and fade them out.

Sub-title: "*In the afternoon we walked over the cliffs to the ruined castle.*" Fade in an interesting shot of the castle tower, choosing the camera position to emphasise its height. Follow it with a series of medium shots of the castle features—the arches—thickness of walls—and, in large close-ups, the worn bricks and the carving which has been almost obliterated by wind and rain. Informative sub-titles should describe these shots. Introduce movement by including waving grass and trees in your foregrounds.

The Family Goes for a Picnic

Then another close-up of the Diary, stating: "*Bathing and picnics filled many of our days.*" Fade that out and into a close-up of a table cloth being spread out on the grass and hands laying stones at each corner, to keep it down. Other hands are arranging food and crockery. Intersperse that with short close-ups of the family party looking on, happily or hungrily, or however else you think they should look. Those close-ups should not be more than three feet each in length.

Follow them with a medium shot of someone crouching over the spirit stove, lighting it. Cut in waving tree

tops, cloud and distant shots of the sea or landscape. Then show the dog tied to the car door. Back to the table cloth—hands offering food. Other hands are pouring out tea. Close-ups of the party drinking from cups. A little wasp-fighting could be shown in large close-ups if jam is used as a bait.

Now the Diary: "*We decided to become real hikers and walk to Mevagissy.*" Fade that out and into a patch of country road, into which a group of feet walk



Get detail into your pictures. By so doing you make them more realistic and are helping yourself to solve the problem of continuity.

and halt. Cut to a close-up of a signpost, stating: "*Mevagissy—six miles.*" Then a medium shot of the family group reading signpost; one wipes his forehead and they all walk on again out of the picture. Establish the hiking journey from now on by intercutting walking feet past the camera with signposts reducing the mileage each time they are shown. After the last close-up of a signpost, which states that Mevagissy is but one mile away, cut to a medium shot showing the party sitting at the base of it, rather exhausted. They rise and walk on.

A Reversal of Policy

More feet walking and then a bold sign, "*MEVAGISSY.*" Next a sub-title: "*Mevagissy depends upon the sea for its living.*" Follow that with a series of close-ups of sea waves dashing against the harbour walls, taken by the camera perched high up and looking down—masts of fishing boats swaying in the harbour—seagulls perched on walls—roofs—bows of boats—a group of fishermen mending their nets—more sea against the harbour—a row of cottages. It is important that the shots shall gradually embrace more and more, thereby enabling Mevagissy to expand before our gaze. The sequence should terminate with interesting long shots of the place. This reversal of the conventional policy of beginning a sequence with a long shot results in establishing the character of the locality in the minds of

(Continued on next page)

Making a SEASIDE Holiday FILM

(Continued from previous page)

the audience before it is asked to view the entire neighbourhood.

Now the Diary again: "Other days were less energetic — we merely sun-bathed and played eccentric beach games." Close-up from an elevated camera position of a figure lying on the sands in a bathing costume. Close-up of improvised cricket stumps in sand, with a pipe acting as bails—a ball knocks them flying. Long shot of the cricket pitch and the players after the bowling feat. Cut in a close-up of a stranger sucking an ice, watching with amusement.

Holiday Spirit

Sub - title: "The holiday spirit." Here follows a series of shots which create a lively and rhythmic sequence, depending upon and revealing your powers of observation, which will symbolise the spirit pervading the resort: Close-up of tiny boy building a sand castle—old cab driver asleep—man serving ices—pram passing camera, containing baby waving spade—alluring girl in amazing beach pyjamas idling along—diver plunging in—satin-bloused landlady peering from behind curtains beneath a card stating "Board Residence" (spell it "Bored" for fun).

Short, Intimate Shots

Pan along a row of deck chairs, fully laden, from behind. Intercut these shots with the sea—city clad people arriving with bags—feet of dancers of a concert party—browsing donkeys' heads—pier turnstile constantly clicking round—motionless fishermen—a father enthusiastically digging sand whilst his son reads large book—the quaint trams—the even quainter people dozing in shelters—and so on.

Then fade in the Diary again: "One of our most exhilarating days was spent in a fishing boat." Fade out and into the family entering a small boat, whilst the boatman steadies it. Cut to a close-up of the oars lying in the bottom of the boat and the boatman's hands entering and picking them up. Close-up of water seen over the side of the boat. Medium shot from camera



Filmed from a low viewpoint against a filtered sky, some very attractive shots of the family at the seaside may be obtained.

Figures in bathing costumes offer opportunities for 'statuesque' composition, but be sure there is movement of some kind, even though it may be no more than ripples on the surface of a pool.

in an elevated position, of the boatman rowing away. Cut to long shot of shore receding as boat moves. Several large close-ups of boatman's hands as they pass and repass whilst he rows. Close-ups of the family sitting in the boat. Those details are sufficient to show a suitable approach to a simple sequence, built up entirely of short intimate shots of comparatively unimportant incidents.

Then fade out and into the ending, which should be the Diary again: "To-day we go home—it has been marvellous—every moment of it." The Diary very slowly closes and fades out, followed by the last scene, which fades in by the back of the car moving away from the camera lens and driving into the distance.

Observant Close-ups

You will observe that the foregoing sequences are unrelated, so that any of them may be dropped out. The intention is obvious, for your holiday will probably include no ruined castles, hiking expeditions, rowing boats, nor even the sea. But that is quite unimportant, for the major object of my suggestions is to emphasise, firstly, the essentiality of creating continuity between varied sequences, and secondly, to outline a framework upon which to build those sequences, which will compel the camera to analyse whatever is happening, by the introduction of observant close-ups of incidents, which, possibly, the cameraman would have ignored.

ONE-DAY SCHOOL.

A one-day school in the garden of their studio theatre at 59, Finchley Road, N.W.8., is announced by the Workers' Film and Photo League to take place on Sunday, July 7th from 10.30 a.m. There will be lectures by professional film technicians on different aspects of the cinema, illustrated by short films and an exhibition of English and foreign photography. The films will be shown in the broad covered verandah. The school will be held under cover if wet. Details can be obtained from the secretary, 84, Grays Inn Road, London, W.C.1.

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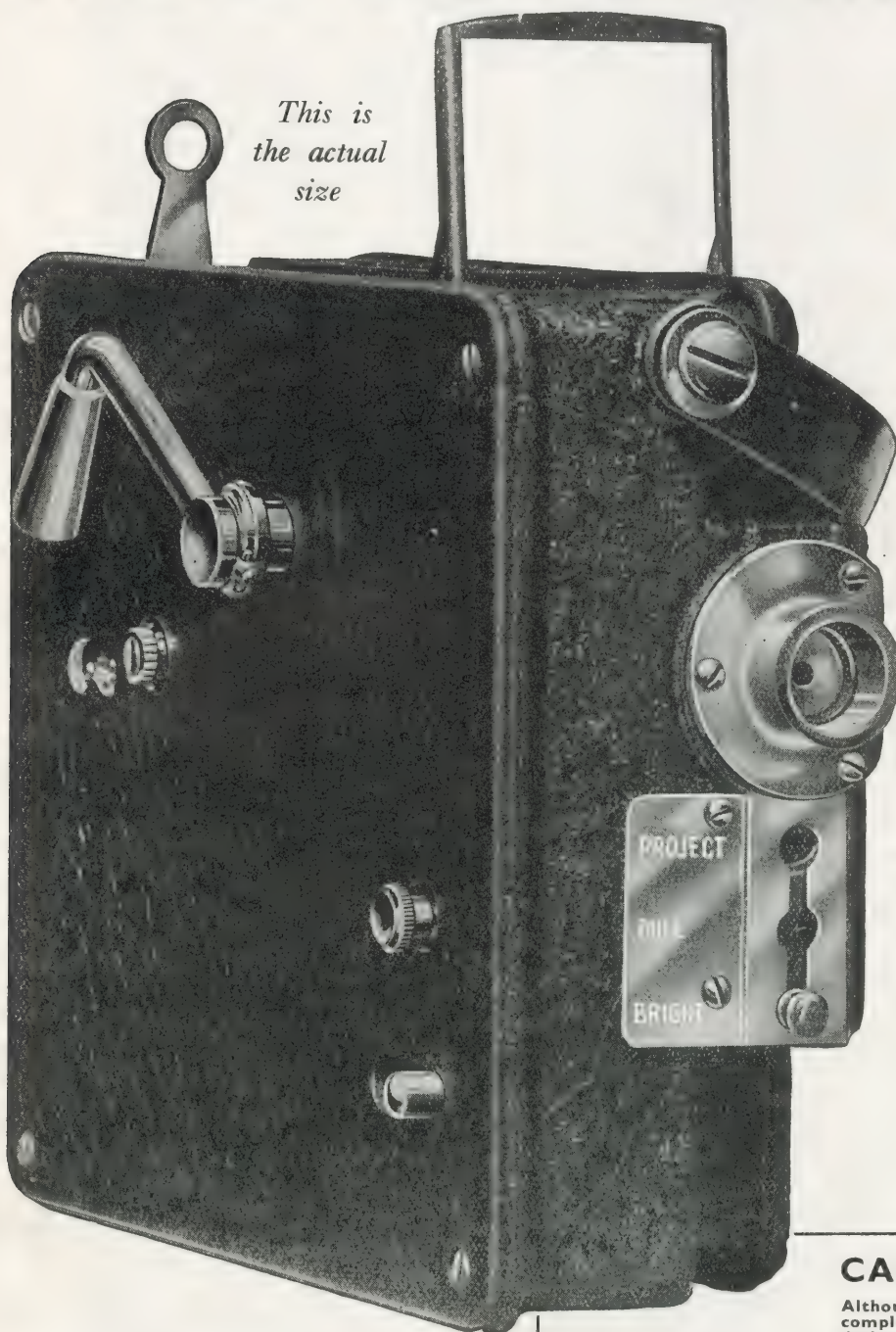
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Exposures for NEG.-POS.

TITLES

By HAROLD B. ABBOTT

OUR previous lesson dealt with the use of reversal stock for titling and we have now to consider the requirements of those who use the negative-positive process. It is my intention in this article to give, as before, the actual results obtained in a series of tests with representative film stocks—in this case Pathe Ortho Negative (9.5mm.) and Selo Ortho Negative and Selo Hypersensitive Pan Negative (16mm.). There is, of course, no 8mm. negative film.

Perhaps I ought to make it clear that this article is concerned primarily with the production of negative titles from which positives will be subsequently printed. For reasons to be mentioned presently I do not advocate the use of negative film stock for the production of direct negative, or what might perhaps be better termed "single phase" titles.

The terms "direct negative" or "direct positive" are very confusing in view of the fact that positive stock is frequently used to produce what is actually a negative of the title card and the term "direct positive" may be easily misconstrued as a *direct reversal* positive; hence my preference for the term "single phase" to denote the use of a single film, simply developed, to form the ultimate title strip. However, to return to our muttons.

Positive film is of finer grain and steeper contrast than negative and is therefore to be preferred in all cases where a brilliant single phase title is required. Information on the use of positive stock will be given later.



Title background for use in Bell-Howell, Cinecraft, Ensign and Kodak Titlers

TESTS WITH 9.5mm. NEGATIVE STOCK

Using the Cinecraft titler (two 100 watt pearl lamps at 8 inches from title) with white letters on a black background, the following results were obtained on Pathe Ortho Negative stock:

f/1.5—Over-exposed.	f/4—Good.
f/2—Slightly over-exposed.	f/5.6—Slightly under-exposed.
f/2.8—Excellent.	f/8—Under-exposed.

----- This is Number 5 -----

of our popular series on titling. Previous articles which appeared in the February, March, April and June issues of "Amateur Cine World," have dealt with sizes and distances of cards with all makes of cameras and supplementary lenses, getting the titles in register, title card preparation, how to space wording and exposures for reversal stock.

With the Wizard titler (two 100 watt pearl lamps at 14 inches) the results on the same stock were as follows:

f/1.5—Slightly over-exposed.	f/4—Slightly under-exposed.
f/2—Excellent.	f/5.6—Under-exposed.
f/2.8—Good.	

The home-made title stand was next used with one Photoflood lamp at 12 inches; here are the results:

f/2—Much over-exposed.	f/8—Good—slightly under-exposed.
f/2.8—Slightly over-exposed.	
f/4—Excellent.	f/11—Under-exposed.
f/5.6—Good.	

With two Photofloods in reflectors, one each side of the slide rail, at 12 inches from the easel:

f/2.8—Over-exposed.	f/8—Good.
f/4—Slightly over-exposed.	f/11—Slightly under-exposed.
f/5.6—Excellent.	

With the Nitraphot "K" in reflector at 12 inches:

f/2—Slightly over-exposed.	f/5.6—Good—slightly under-exposed.
f/2.8—Good—very slightly over-exposed.	f/8—Under-exposed.
f/4—Excellent.	

(Continued on next page)

TITLING

(Continued from previous page)



TESTS WITH 16mm. ORTHO NEGATIVE STOCK

The next tests undertaken were with Selo Ortho Negative film (16mm.) and the following is a summary of results using various titlers and lightings, the title card in all cases being black with white letters:

Cinecraft titler (two 100-watt pearl lamps at 8 inches):

f/3.5—Excellent.	f/8—Slightly under-exposed.
f/4—Excellent.	f/11—Under-exposed.
f/5.6—Good—very slightly under-exposed.	

Wizard titler (two 100 watt pearl lamps at 14 inches):

f/1.9—Excellent.	f/4—Good—slightly under-exposed.
f/2.8—Excellent.	f/5.6—Under-exposed.

Home-made titler with one Photoflood lamp in Kodaflector at 12 inches:

f/4—Slightly over-exposed.	f/8—Excellent.
f/5.6—Good—slightly over-exposed.	f/11—Good.
	f/16—Slightly under-exposed.

Two Photofloods in reflectors at 12 inches, one each side of baseboard:

f/4—Over-exposed.
f/5.6—Slightly over-exposed.
f/8—Good—very slightly over-exposed.
f/11—Excellent.
f/16—Good—very slightly under-exposed.

One Nitraphot "K" in Nitraphot reflector at 12 inches:

f/4—Slightly over-exposed.
f/5.6—Good—very slightly over-exposed.
f/8—Excellent.
f/11—Good—very slightly under-exposed.
f/16—Slightly under-exposed.

16mm. PAN NEGATIVE STOCK

Substituting Selo Hypersensitive Pan. film and repeating the same series of tests as before, the results were substantially the same except that the lettering was rather crisper than in the case of the ortho film.

Fig. 15. A 'Novlart' background used with movable letters to form cine title.

The whole of the above tests were made with the cameras running at normal speed. Perhaps I should repeat what I said last month, that it is practically impossible, except with very small titles, to secure even illumination with one lamp. At least two lamps should always be used and they should be disposed evenly at each side of the baseboard.

HINTS ON DEVELOPING TITLE NEGATIVES

It is always preferable to devote a special roll of film to the making of title negatives, the reason being that for crisp black-and-white titling the development should be slightly prolonged in order to get maximum density in the black image. The exposure, on the other hand, should tend if anything toward "slightly under" rather than slightly over, in order to keep the highlights as clear as possible.

If the title is made on a roll of film which also includes "ordinary pictures" then it is obvious that these special attentions may not be given to the title portions without spoiling the other shots. Therefore use a separate length of film; keep the exposure *very slightly* "short"; and develop fully in an active, fine grain developer. I have found Johnsons' Fine Grain Developer excellent for the purpose.

One very important matter to be observed is to avoid any slight fogging of the negative which might arise if the film is exposed unduly to the rays of the dark-room lamp. In view of the extra development time which is advised it is much preferable—and in any case essential with panchromatic film—that development be carried out in complete darkness, relying on a luminous watch or a voice outside the dark-room to acquaint you when time is "up."

The extent to which development may be prolonged



Fig. 16. Standard 'Novlart' set for producing picture backgrounds.

TESTS *with* NEG.-POS.

should be regarded as not more than fifty per cent. longer than normal development time.

I shall have to defer until next time the details relating to the use of positive stock for single-phase titles because I want to call attention to another valuable aid to the production of attractive cine titles.

Some readers may be already acquainted with the Novlart outfit for producing most effective pictures by means of an ingenious adaptation of the stencil idea. Those who have not seen the outfit may gather an idea of its possibilities by referring to Fig. 14, published last month, and to Fig. 15 appearing with this lesson. Alone I did them—and drawing was always one of my worst subjects!

The fact is that any noodle can produce just such results and many more in great variety, simply by following the directions. Briefly, the principle of the Novlart outfit is that sheets of white paper are coated with a grey preparation which may be removed, where desired, by means of indiarubber, revealing the white base. Outline stencils are provided, together with a cake of compressed black powder and a felt pad for applying the latter.

There are also other accessories, including some for colour work, with which, for the moment, we need not concern ourselves. By applying the black powder through the stencils on to the prepared paper silhouette forms are obtained and by using the indiarubber, either freehand or through stencils, highlights and white images are formed.

Differentiation of planes is suggested merely by making the "near" silhouettes of darker tone than the "distant" ones and reflections are formed by inverting the stencil, after completing the "real" silhouette and producing a fainter and not necessarily complete, inverted image, subsequently making a few strokes with the indiarubber to convey the effect of water. Shadows are formed by the same means, but without the after-use of indiarubber.

The whole business is much simpler than even this



Background for use in the Cine Kodak 8 and Pathescope titlers.

description may lead one to believe; it is just a case of "rub on and rub off" and by cleanliness in application and care in avoiding too dark silhouettes except for strong foreground objects, the merest beginner may produce picture backgrounds barely distinguishable from the work of an expert with the air brush.

The designs illustrated in Figs. 14 and 15 were produced with the standard outfit, costing 3/6, illustrated in Fig. 16. Other outfits are available at 2/- and 7/6 respectively. The 7/6 outfit contains coloured backgrounds as well as coloured stencilling "cakes" and produces some really charming effects for Dufaycolor or Kodacolor titling.

It will, of course, be understood that only the picture background is produced by the Novlart outfit: the lettering in Fig. 14 was obtained by means of Econasign stencils (reviewed in lesson 2), an indiarubber being used to produce the white letters. In Fig. 15 the letters are "Abbot" movable letters laid on the Novlart background.

* * *

Speaking of "Abbot" letters, I stated last month that no title stand would be provided; but, as may be seen in Fig. 17, it has now been decided to furnish a simple but efficient titler for users of the "Abbot"

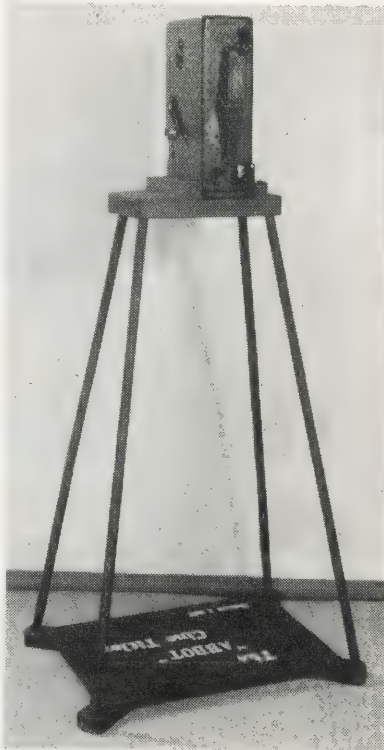


Fig. 17. Title stand now provided for use with "Abbot" movable letters.

movable letters. This titler obviates any necessity for sticking the letters to the title board.

ROLLEIFLEX EXHIBITION

An exhibition of remarkable Rolleiflex pictures, the work of Mr. Cyril Arapoff, of Oxford, is now being held at the Ward Galleries, 3, Baker Street, London, W.1. and continues until June 21st. Admission is free; catalogues (they contain reproductions of some of the outstanding photographs and a short introduction by Mr. L. A. G. Strong, the well-known novelist) can be had, if required, for 1/-.

"SIAMESE KODAK"

A twin camera, one of which photographs the characters upside down while the other works in the usual manner, is the latest innovation to be tried by the Hollywood studios. The "Siamese Kodak," as Director Murray Roth named the contrivance, was pressed into use to photograph a novelty scene for an M-G-M film, in which the chorus of dancing girls was supposed to dance around the ceiling of a very modern dental office just after a patient had been given a very liberal dose of laughing gas.

READERS' HINTS

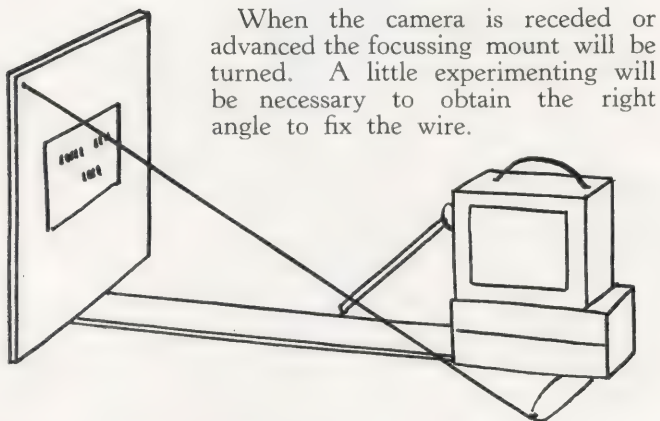
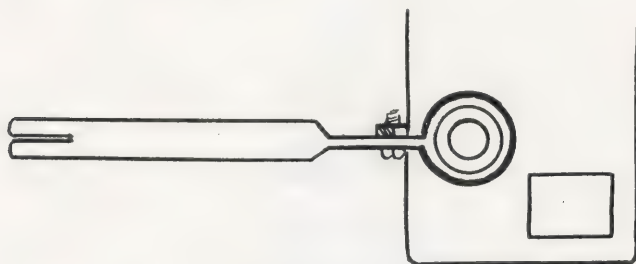
WE print below a selection of the many useful hints received for our monthly competition. Half-a-guinea is awarded for the best and half-a-crown for those of lesser interest. Hints for the August issue should reach us not later than June 28th. Entries should be addressed to: Hints Competition, The Editor, *Amateur Cine World*, 4-8, Greville Street, E.C.1.

Half-a-guinea is awarded to the senders of the following two hints.

APPROACHING AND RECEDING TITLES

First bend a piece of strip brass to shape as in Sketch 1 and clamp round focussing mount. Then stretch a piece of wire or thin metal rod alongside the titler, diagonally from the top corner of the title board to a point level with the base of the camera (as in sketch 2) so that a slot in the end of the brass strip will engage on the wire.

The lens settings are only approximate but sufficiently accurate for practical work.



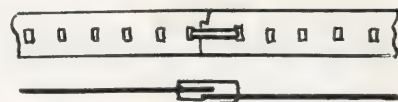
When the camera is receded or advanced the focussing mount will be turned. A little experimenting will be necessary to obtain the right angle to fix the wire.

The above hint is submitted by
C. Lagrue, 7, Millbrook Road, Edmonton, N.9.

TEMPORARY 9.5mm. JOINS

In order to obviate unnecessary delays during projection when a film breaks it is very useful to have handy a strip about $\frac{3}{32}$ inches wide (sufficiently narrow to pass through the sprocket holes) cut from the side of an old film. The strip should be about 1 inch long and can be threaded through the last sprocket hole in each end of the broken film, then bent over, see sketch.

The join will, of course, not pass the projector gate, but if made below same will enable projection to be carried on with the least possible delay and a permanent repair can be made after the show is over.



The advantage of this temporary splice is that no further frames are damaged.—F. G. Brant, 120, Littleheath Road, Selston, South Croydon.

Half-a-crown is awarded to the senders of the following four hints.

USE FOR PORTRAIT ATTACHMENT

I saw a hint on using a Kodak sky filter on a Pathe camera in your March issue. I have a Kodak No. 1 Portrait attachment, left over when I disposed of my No. 2 Brownie. I tried this on my Pathe and was able to secure some fine close-ups of a game of billiards. The balls and cue, being played, came out exceptionally clearly and filled the whole screen.—R. T. Barnes, "The Limes," Station Road, Histon, Cambridge.

CEMENT FOR AN EMERGENCY

For those of you who do not keep a reserve supply of film cement, it is interesting to know that nail varnish, of the kind that is found in every woman's toilet box, is an admirable substitute for it! It contains almost the same compounds and the only slight disadvantage is that it takes a few seconds longer than the proper cement to stick!—H. C. Green, 27, Verulam Road, Hitchin, Herts.

MAKING SCREEN

I have found that a sheet of white blotting paper mounted on a suitable board makes an ideal screen for the amateur who does not require a large picture.

It has the advantage of being very cheap and has an exceptionally good projection surface.—M. Cowan, "Kingcoed," Sedgley Park Road, Prestwick, Manchester.

MAKING A FADE

This method only applies to reversal film. Before taking the shot open the lens full and point it at the sky, exposing a few frames and then take the shot in the usual way. When the films are returned processed cut out the blank frames which were exposed at the sky and it will be seen that the next scene will have a good "fade in."—U. H. Whaley, Leyton Lane, Rawdon, Near Leeds.

MINIATURE CAMERA LENSES

"Excellent Pictures with Meyer Special Lenses" is the title of a beautifully illustrated booklet submitted to us by Mr. A. O. Roth, 85, Ringstead Road, Catford, London, S.E.6. It describes lenses for use with miniature cameras. This, and "Meyer Wide Angle Lenses," an interesting leaflet, and "Meyer Plasmet f/1.5," a 16 page booklet, can be obtained free from the address above by mentioning *Amateur Cine World*.

Taking CLOSE-UPS Out of

Doors

Besides the subject to be photographed, lighting and background have also to be considered if worthwhile results are to be obtained.

By
S. W. BOWLER
A.R.P.S.

FROM time to time in this journal the importance of close-ups in a film has been stressed. Bearing in mind this importance, it is obvious that pains should be taken to ensure that these close-ups should be of the very best and of interest in themselves. Apart from the technical reasons for close-ups, you will find that in professional productions the proportion of close-ups is on the increase—and while not wishing to suggest that you ape the professional, the pointer is there to indicate that the close-shot is of such interest as to merit more attention.

The close-shot is intended to concentrate the interest of the spectator upon some particular character or object in the sequence, and for this reason Figure 1 is worthy of study. You will see that it is a close-shot, but so "fussy" as to worry the person who is seeing it. Object of interest, lighting and background are all wrong. Let us consider these in order, and the methods with which we will deal with them.

With regard to the object of interest, this is obviously intended to be the head of the girl and her expression in this case, and yet this is lost entirely in the irrelevant details included in the frame area. Everything is sharp, and there are multitudes of little irritating shadows everywhere — confusion upon confusion!

The choice of lens to be used plays an important part in the selection of the point of interest. For any given aperture, say $f/4.5$, a two-inch lens will have less depth-of-focus than a one-inch lens. In addition the longer focal-length lens tends to give a better perspective rendering. So by changing to a two-inch lens we deal with two things at once. Here are comparative figures:—

The camera is assumed to be 6 feet from the subject, and the lens in use a normal one-inch: then at $f/4.5$ the depth-of-focus will extend from 4 feet 8 inches back to 8 feet 6 inches; a distance of 3 feet 10 inches. Then suppose we change to a lens with a focal-length of 2 inches, the depth-of-focus will extend from 5 feet 5 inches back to 6 feet 9 inches; a distance of only 1 foot 4 inches.

Also by focussing on an imaginary point slightly

nearer than 6 feet you will see that it is possible to move the farther limit of the depth-of-focus, or range of sharp focus, so that it is only just behind the object of interest.

If you have only a fixed lens on your camera you can employ an additional supplementary lens in front of the normal lens and approach closer to your subject—again very fortunately, the nearer you approach to your subject so you will decrease your effective depth-of-focus.

For instance, with the lens aperture set at $f/4.5$, at 4 feet, the depth-of-focus extends from 3 feet 3 inches to 5 feet; at 3 feet, the depth-of-focus extends from 2 feet 7 inches to 3 feet 6 inches, and at 2 feet, the depth-of-focus extends from 1 foot 10 inches to 2 feet 3 inches. From the above series of figures you will see that the depth-of-focus decreases from 1 foot 9 inches to 1 foot 1 inch, and at 2 feet to only 5 inches.

Sharp Focus

Another important point to notice is that there is always a slightly greater range of sharp focus behind the point focussed on than there is in front of it, and thus it is nearly always wiser to set the lens focussing collar at a slightly shorter distance than that measured.

In Figure 2, the advantages of the longer focal length lens are clearly seen. The detail in the background has almost disappeared, leaving a soft medium grey pat-

tern to throw into relief the features of the subject. Notice also how the shadows under the chin have been "lifted" which brings us to the next point—that of lighting.

Everybody who has tried the experiment knows that full front lighting merely flattens out all expression, and for this reason "forty-five degree" lighting is usually aimed at. In both Figure 1 and Figure 2, "forty-five degree" lighting was used, but in the first case the

(Continued on next page)



FIG. 1.



FIG. 2.

Cine Exposure Table for JULY

Compiled by
HAROLD B. ABBOTT

TYPE OF SHOT	Deep shadow; wood-land paths; close-ups in shadow; light interiors.			Shadow ; narrow streets; open woods; tree-lined country roads ; waterfalls and ponds in a clearing ; close-ups of dark figures in open surroundings ; white-on-black titles.			NORMAL Street and market scenes without heavy shadows ; dark monuments or vegetation in the open ; long (not distance) shots at zoos, parks, fairs, sports meetings, etc. ; f a r m y a r d scenes ; groups on the lawn ; close-ups of light figures ; black on white titles.			SUBJECTS Promenades ; light monuments and fountains, quayside ; open camp and picnic scenes ; aircraft "taking off" ; track motor racing ; open scenes at race-courses, sports meetings, agricultural shows, fairs, parks, country zoos, etc.			Beach scenes ; near ships at sea ; deck of ship at sea ; open river, harbour and dock scenes ; moor-land (middle distance) ; aerial views (at low altitudes) of towns			Open landscapes ; seascapes ; cloud effects ; aircraft in sky ; aerial views (except of towns at low altitudes).		
	f			f.			f/			f/			f/			f/		
LIGHTING	A	B	C	A	B	C	A	B	C	A	B	C	A	B	C	A	B	C
Brilliant sunlight	4.5	5.6	6.3	6.3	8	9	8	10	11	9	11	12.5	11	14	16	12.5	16	18
Weak sunlight or bright diffused	4	5	5.6	5.6	7	8	7	9	10	8	10	11	9	11	12.5	11	14	16
Diffused or slightly cloudy ..	3.5	4.5	5	5	6.3	7	6.3	8	9	7	9	10	8	10	11	9	11	12.5
Dull	3	3.5	4.5	4	5	5.6	5.6	6.3	8	6.3	8	9	7	9	10	8	10	11
Gloomy, or very dull	2.3	2.8	3.5	3	4	4.5	4.5	5.6	6.3	5.6	7	8	6.3	8	9	7	9	10

THIS table shows the approximate aperture to be used for all classes of subjects in varying conditions of light. Film speed is also taken into account, cine films having been classified as follows:—

Group A
Gevaert Ortho
Reversal and
Negative
Kodak Pan.
Reversal
(16mm. and
8mm.)
Pathe R. O. F.
and Negative

Group B
Agfa Ortho
Reversal
Agfa Pan Re-
versal
Agfa Pan Nega-
tive

Group C
Agfa Novopan
Reversal
Kodak Super-
sensitive Pan
Reversal
Selo Hyper-
sensitive Pan.
Negative
Gevaert Pan.

Selo Ortho.

Negative

Example:

Narrow street, diffused light, Pathe

P.S.P. stop required—f/7

Reversal

Pathe P.S.P.

Example:

Open landscape, bright light, Pathe

P.S.P. stop required—f/10

The table is compiled for exposures between the hours of 11 a.m. and 4 p.m. from 9 to 11 a.m., and from 4 to 6 p.m., the diaphragm must be opened a half to one stop wider. These times are **Daylight Saving**.

Where the indicated aperture is not engraved on the diaphragm it is sufficient to estimate the setting between two engraved

figures, remembering that the divisions get smaller as the aperture gets smaller, and that f/8 (for example) would lie almost dead central between the f/7 and f/10 markings.

The shutter speed has been assumed to give an exposure of approximately 1/30th second, and is correct for the majority of cameras. Where the exposure is known to be different (usually 1/50th second) or where the camera is operated at a speed other than 14 or 16 pictures per second, the aperture must be varied accordingly.

CLOSE - UPS

(Continued from
previous page)



Fig. 3.

shadows are unpleasantly hard, and in the second the shadows have been lifted as mentioned before. This is very simply done by the use of reflectors.

In Figure 3, a production unit of the A.C.A. is seen at work, and the two large reflectors in use are clearly demonstrated. Notice that by the use of a longer focus lens it is also possible for the camera-man to be farther away from the subject and thus less worrying to him. It is not always necessary for such large reflectors to be

carried, for in Figure 2, the reflector used was simply a sheet of ordinary white drawing paper approximately two feet by eighteen inches. (In cases of emergency, sheets of newspaper give quite satisfactory lightening of the shadows.)

As for the background, from what has gone before it would appear that the main function of this is to throw up into relief the main object of the close-up without drawing unnecessary attention to itself. It is for this reason that backgrounds are seldom in focus and are also seldom very white or very black. A medium neutral grey serves to accentuate both high-lights and shadows, but care should be taken to see that this medium grey tone does not interfere with a similar neutral tint in the principal object, otherwise some important detail will appear to recede into the background.

In these notes only close-ups of human faces have been considered. When dealing with close-ups of other subjects the same principles must clearly apply.

Messrs. Franke & Heidecke, makers of the Rolleiflex and Rollei-cord cameras are promoting an international competition in which 400 prizes are to be won, ranging in value from 15/- to £20. Literature, including entrance forms, are being distributed to Rolleiflex and Rollei-cord stockists immediately, so that interested amateurs can quickly find out all about this interesting scheme.

The second and revised Rolleiflex book, by Dr. Walther Heering, is now ready. It comprises 123 pages and costs 6/-. It should be noted that although sold under the name of "The Rolleiflex Book," it is equally useful for users of the Rollei-cord camera. Copies can be obtained from any high-class dealer, but in the event of readers experiencing any difficulty about getting it they should communicate with Messrs. R. F. Hunter, Ltd., who will be pleased to let them know the name and address of their nearest stockist.

The IDEAL CINE CLUB

II. DRAWING UP THE RULES

THE majority of amateur cine societies come under the heading of film-play producing societies and the fact to be faced right away is that most of the members belong so that they can "play Hollywood." They look on the whole thing as a bit of fun and are enthusiastic as long as they are kept amused and not asked to work too hard. They are not seriously interested in films except as a source of personal amusement. The success of such a society depends almost entirely on organisation.

There is also in existence a very small number of really serious amateur cine societies. They also make film plays, but in doing so they are earnestly concerned with the technique of the job and are trying to learn something about it. They also usefully employ their energies on occasion in the making of local news reels, documentary films and similar productions.

The easiest way to differentiate between the two types of society is by examining their productions. The former produce multiple-reelers, generally quite bad but with a certain gusto that discloses the fact that "a good time was had by all." The other type of society values quality of result rather than quantity. The general organisation can be the same in both cases.

The sponsor of the new society should hold an informal meeting of all those interested in its formation and free discussion will disclose the feasibility of such an organisation and the possibilities of a successful existence. Then the meeting, or the sponsor himself, can nominate an informal temporary committee to draw up a provisional constitution and rules and to formulate a settled policy and to choose a name. All these can be submitted later to a General Meeting for ratification.

The constitution and rules should be kept as short as possible, remembering that you are dealing with amateurs whose objection to too many rules will result in refusal to obey any of them. It is more efficacious to rely on the decent feeling and courtesy of your membership, at the same time ensuring that the governing committee or council has adequate power to deal with malcontents.

The constitution and rules can follow somewhat on the lines of those which appear below. Comments have been added where considered desirable.

This is the second article of the series. The first, which appeared in the May issue of "Amateur Cine World," described two ways of making a start.

By G. H. SEWELL

Suggested Constitution and Rules

Name. 1.—The name of the Society (or Club) shall be "The" hereinafter referred to as "The Society" (or "The Club"). *Note:* The choice of the right name is of the utmost importance and careful and prolonged consideration should be given to it.

Objects. 2.—The objects of the Association are:
(a) To bring those interested in amateur cinematography in contact with each other and to encourage the art and science of cinematography.

(b) To establish and maintain a meeting place for the members of the Society (or Club).

(c) To foster and develop study, research and experimental work in all branches of cinematography and to establish and maintain such apparatus, equipment and premises as may be necessary for such purpose. *Note:*

Apparatus, equipment and premises may be set out in greater detail, e.g., cameras, projectors, editing and titling equipment, cutting rooms, dark rooms, projection theatre, etc.

(d) To establish and maintain a reference library bearing on cinematography and kindred subjects.

(e) To provide facilities for the interchange of films among members of the Society.

(f) To promote, where considered advisable or desirable, any exhibition or display having a bearing

on the activities or functions of the Society.

(g) To promote, where considered advisable or desirable, social and other functions, expeditions and outings having as their objects the furtherance of the aims of the Society.

(h) To publish an official journal.

(i) To do all lawful things that are incidental or conducive to the attainment of the above objects or any of them and that are in furtherance of the aims of the Society.

Note: The objects should be as broadly stated and as wide in character as possible. Otherwise you may find at some later date that it is necessary to call an

(Continued on next page)



Commendable enterprise was shown by the Bognor Regis F.S. on the occasion of their public film show at the Pier Hall. Note the professional-like advertisements.

Suggested RULES for CINE CLUBS

(Continued from
previous page)

Extraordinary General Meeting to obtain sanction to do something which has been left out of the constitution and rules.

Management.

3. The policy and management of the Society shall be directed by a Council (or an Executive Committee) consisting of not fewer than or more than members elected by the members from their own number. They shall elect their own Chairman and have power to fill casual vacancies in their number. They may appoint sub-committees and delegate any or all of their powers. The Secretary and Treasurer shall be ex-officio members of the Council (or Executive Committee). *Note* : A small Council is better than a big one. 10 is sufficient.

4. The Council may appoint a President and Vice-Presidents of the Association and such President, or failing him a Vice-President, shall be Chairman at any meeting of the Association at which he is present. The Executive may also invite persons of eminence to become Patrons of the Association.

5. The Council may appoint a Secretary and other officers of the Society as they think fit and may fix their term of office and prescribe their duties. All officers so appointed shall hold office at the pleasure of the Council who may at any time dismiss them and appoint others in their places.

6. The Council shall have power to make bye-laws and to settle all matters in dispute and they may, on behalf of the Society remunerate or indemnify any persons rendering services to or incurring liabilities on behalf of the Association.

7. The Council shall meet at least nine times in each year and . . . shall constitute a quorum. Questions arising shall be determined by a majority of votes. In case of an equality of votes the Chairman shall have a second or casting vote. *Note* : A suitable quorum is five.

Membership.

8. Anyone who is interested in Cinematography as an amateur shall be eligible for election as a Member of the Society and memberships shall be divided into ordinary members, honorary members, life members, honorary life members. *Note* : This clause needs careful consideration in case it is thought desirable to include any local professionals in the membership.

Finance.

9. The Council shall have the power to elect as honorary members or honorary life members any persons whom they deem worthy of the honour and such honorary members shall not be required to pay a subscription to the Society.

10. The subscription rates for members shall be, payable annually, in advance. For Life Members one payment of £. . . . Upon joining a new Member shall pay an entrance fee of £. . . . *Note* : An important point to settle is whether all members subscriptions shall be payable on one certain date in the year, or whether the date of payment shall be in each case the anniversary of a member's election by Council. This will make 12 collection dates per annum and while it gives more work to the Hon. Secretary, is generally regarded by the members as a fairer arrangement.

The amount of the annual subscription is a very vexed question and depends on many factors. We will discuss it further later.

11. The Society's financial year shall end on the 31st October. *Note* : Any date can be chosen, but it should be at least one month before the usual date of the Annual General Meeting, to give the Hon. Treas. time to prepare his accounts and have his books audited.

12. The Treasurer shall open a banking account in the name of the Society and pay all monies thereto.

General Meeting. 13.—An Annual General Meeting shall be held in each calendar year in the month of December (or whatever time you choose to lay down in the rules). Seven days' notice of such meeting, together with the agenda thereof shall be sent to every member by post.

14. The business to be transacted at the Annual General Meeting shall be limited to the following :

(a) The adoption of the Report and accounts. *Note* : These refer to the report of the year's

work prepared by the Secretary and the fully audited accounts submitted by the Treasurer.

(b) The election of the Council (or Executive Committee) for the ensuing year. (c) The election of the secretary and treasurer. (d) The election of an auditor. (e) Any other business set out in the agenda.

15. Any member may bring forward any motion or motions for inclusion in the agenda by giving 30 days' notice in writing to the Secretary who shall send a copy of such motion to every member by post.

This article will be continued next month, when the list of suggested rules given above will be completed.



Production still from "Call It a Day," film play now being made by the Uppminster and District Cine Club.

A shot from one of the imaginative trick sequences in "Emil and the Detectives," reviewed below. Emil in his nightmare, shoots up to the top of the carriage, which appears elongated, away from the villain who smokes an astonishing cigar.

TRICK effects—are they of value to the amateur cinematographer? A person familiar with another art might reply, quite sensibly: I aim at the best technique in my films; I will have nothing to do with tricks. Yes, there is an unpleasant odour about 'trick effects.' And people sometimes talk about 'fakes' in cinematography—horrible fabrications!

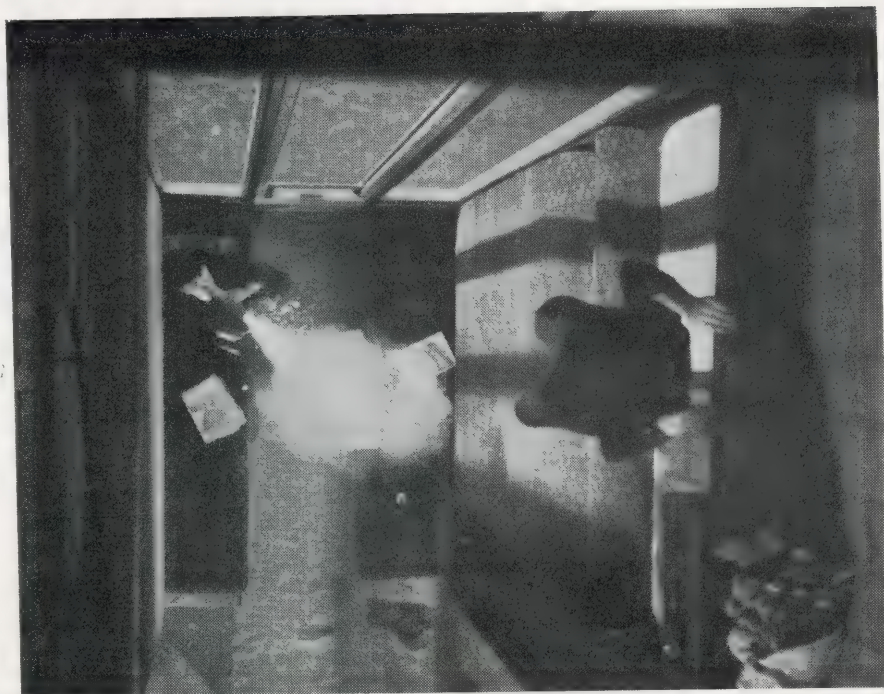
Let us, then, take a look at these tricks and fakes—down our noses, of course. Soft effects with a soft focus lens; blurred effects with a lens slightly out of focus; photographs through gauze; the use of unusual angles; double and multiple exposure and printing, and dissolves; slow motion and speeded-up motion photography . . . bless my soul! now you come to mention it, all these look very much like tricks—and yet—how difficult!

Or consider the use of models and composite photography (by back projection and the Dunning and Schufftan processes) which enables backgrounds and elevations to be added to sets. Here is trickery, if you like; yet trickery that results in great economies in production and without which production would sometimes be scarcely feasible.

Now turn to editing: fade out on the hero as a school-boy, and fade in on the hero as a foreign legionary; or cut from the heroine in the villain's clutches to her anxiously awaiting grandmother, a hundred miles away—it certainly savours trickery! Let us admit it—all these devices may have been tricks once, but they have acquired respectability and are now part of the ABC of film production. What were regarded as tricks were but technique in the making; and where would films, both professional and amateur, be without them?

Magic of the Film

Moreover, it is right that these devices should be used, for they are the intrinsic prerogatives of cinema, which enable it to transcend reality and to shape time, space and physical laws to its own purpose. Film with camera upside down and you can show the shattered fragments of a cup or an egg becoming whole, a hat flying back to a man's head, or liquid pouring up from a glass into a decanter; mask each half of the frame in turn and you can show Jekyll confronting Hyde . . . there is no end to the magic of the film. So that, though we may begin by conceiving of the function of the film to depict reality, we find it has even wider scope in portraying unreality: fairy tales, fantasy and so on.



CAMERA TRICKERY *and its Uses*

NOTES ON SOME JULY RELEASES

The stuff of dreams is indeed the material of cinema.

An excellent example of such imaginative production is to be found in a July release, *Emil and the Detectives*, an English version of the unusual and delightful German film of the same name. The German script has largely been followed in the adaptation, with the substitution of London for the Berlin street scenes. The rendering does not capture the spontaneity of the original and its casting is inferior, especially of Emil and of the Man in the Bowler Hat—the German Fritz Rasp was an ideally sinister figure; but, on the whole, it may be regarded as successful.

Clever Lighting

In the train the English Man in the Bowler Hat is made to appear villainous by the clever arrangement of light and shadow; and comedy is obtained from the personalities of the passengers and by cutting in close-ups of a goose as an amusing comment. In the train, too, Emil is drugged and his nightmare is depicted in a brilliant-trick sequence. The eyes of the villain appear in the newspaper which is spread out in front of him; the pupils enlarge and split; the villain's face blurs, dissolves, is pulled out of shape by distorting lenses; Emil shoots up to the top of the carriage and floats out of the window suspended from a parachute; and is

(Continued on next page)

Technical Features of some JULY Releases



about to sink down between the arms of Tower Bridge when he comes to on the floor of the carriage between the two benches—a clever parallelism.

The continuity is weak in two places; it is not at first clear that the timber-yard is next door to the hotel to which the villain resorts; and the transference of the whole gang from London to somewhere near Brighton needs explaining. The villain's scar is not distinct and should have been shown in close-up. There is a good shot of two policemen searching in a book of photographic records and between them the shadow of the Man in the Bowler Hat—a reminder of how little the screen utilises its potentialities of light and shadow.

An interesting point in the matter of the three cuts to the boy who sits at the telephone. We never see him twice from the same angle—which can be justified on the score of variation. On the other hand, a case can be made for using the same set-up for each first glimpse—variety being then introduced by a quick change of viewpoint.

The hunting of the villain by the gang, in a taxi and on foot, is one of the features of the film. In *Car 99* the chase of gangsters by high-speed cars is the chief element of strength. The story is melodrama, but has point as the nucleus for a demonstration of the combined operation of wireless and mobile patrols by the police. Incidentally, Guy Standing makes an excellent crook who poses as a professor, and a push-bicycle and an old-fashioned

(Continued from previous page)

sheriff in an even more old-fashioned car provide the comic relief. American films are always worth watching for the ingenuity

with which humour of line, incident or character is introduced in what appears to be the most unlikely material. There are two gaps in the story as shown in action; we do not see the kidnapping of the heroine, which omission is of no consequence; nor the trussing of the constable in the police station, which seems highly improbable in the absence of any indication of method. Also there is a loose end—the kidnapped girl throws something out of the car, but nothing comes of it.

The film is instructive in its photography of fast-moving cars from varied angles, by night as well as by day. It is also interesting as illustrating the wise modern practice of providing a background to the credit titles, which are often tediously long and interminably held. Here sound and picture begin at once, though the story actually opens only when the titles are over.

Attractive Photography

The same idea is carried out, but more picturesquely, in *Rumba*, where the titles are shown against dancing figures in silhouette. Dancing is, in fact, the real theme of the film, slenderly disguised by a plot which is artificial and preposterous, with its long drawn out climax which hangs fire.

The production is attractive from the point of view of photography and spectacle. Directed by Marion Gering, the film has animation and humour and an admirable sense of the decorative. For example, there is the dance in silhouette, foreshadowed previously; the close-up, from above, of a circular pool in which water trickles drop by drop (with an imitative sound accompaniment); and the shot of a girl in a shimmering dress well lighted against a background of trees dimly seen. All the more surprising, therefore, is the shot of a girl which shows neither head nor legs.

Another contradiction is that for a long time the spectator is in doubt where the action is taking place (in Havana, he discovers); yet later the name of the scene of action, a town as small as its name is long, is boldly indicated on a board. And the opening sequence, which begins with numbers fluttering in the air like snow flakes (they are discovered later to be lottery tickets), is fast and clever, but perplexing

rather than illuminating. But the dancing is the main feature of the film. reviewed above.

M.S.



KING GEORGE'S SILVER JUBILEE, MAY, 1935

By G. M. FENWICK. 16mm.

This is a splendid film and but for the lack of really close close-ups (a defection for which no blame can attach to the author, for no doubt he did not have the opportunity of securing them) is the equal of some of the professional reels we have seen. The titles are also very good, both pictorially and technically. The main title is double-exposed on the coat of arms, the credit title being double-exposed on a still photograph of that part of the processional route opposite Buckingham Palace.

Then comes a title: "Preparation," the first p and the n being out of alignment, the word being arranged as though it were a streamer and part of the Jubilee celebrations. In a later title, "Completion," lettered on the same background, the title itself is quite trim and straight. It was not, however, until we saw the second title that we fully realised the intention of the first.

The film opens with varied shots of decorations being put up. Then we are shown some of the most spectacular of them, all correct and in place. After a good long shot of the crowds admiring the decorations (taken from a height) we are shown how the author's party passed the time in the early hours of the morning. We see a street cleaner pushing his cart, arrival of the troops and so on. A nicely drawn plain clock face indicates the passage of time and superimposed on it are short titles descriptive of the various events. We think it would be worth while inserting a title explaining at what time the procession was scheduled to begin so that as the hands of the clock go round and get nearer and nearer the time when the procession is to start our interest will mount with them.

Most of the shots of the procession are exceptionally good, in particular those of the Speaker's coach and the Prime Minister's procession. There is a small slip in the title about the Prince of Wales' procession. Only when the processions pass directly across the screen (as they do only once or twice) is the effect somewhat displeasing, the rather brisk trot at which they go resulting in a blurred effect. Later we are shown the flood-lighting and the royal drive through the West End of London. The film is nicely rounded off by the following title: "And so—'A human sovereign has taken possession of the hearts of his people'—The Prime Minister," a still of Their Majesties, the flag, The End.

Learn by other amateurs' experience! You will find our reviewers' comments and suggestions very helpful to you in the making of your own films. Films sent for review may be of any size or length and of any subject. They should be packed in film containers and addressed to the Editor, AMATEUR CINE WORLD, 4-7, Greville Street, London, E.C.1. Noms-de-plume may be used if desired, but please do not forget to enclose your name and address and the cost of return postage.

Exposures are unerringly good throughout and the author has been fortunate in securing some good viewpoints. The stiffening to attention of the guards in the foreground as the processions appear in the distance is a nice touch. The wipes are neat, but there are too many of them. A leader has, of course, been awarded.



A placid scene illustrative of the quiet dignity that can be translated to the screen by the imaginative amateur. But remember that unrelieved wastes of water can look very dull; try and get some foreground interest where possible.

SYMPHONY OF A CITY. A CRYSTALLINE FILM PRODUCTION. 16mm.

After the promise of the same authors' "Did It Really Happen?" reviewed last month, this comes as a sad disappointment. It is professedly an attempt at montage, but the attempt has not succeeded. The film is like a jigsaw puzzle in which very few of the pieces fit—and is just as irritating. Cutting up a number of shots into short lengths and joining those short lengths together without reference to their content makes for a meaningless jumble which is certainly not montage. The term is difficult to define; perhaps it is easiest explained as a 'building up' or assemblage of shots with economy of footage in such a way that a cumulative effect descriptive of (as an instance) a period of time or of a mood is obtained. Some people prefer to call it simply 'editing.'

(Continued on next page)

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previous page)

Some Notes on EDITING

As an example, suppose you wished to convey with the minimum of footage the fact that a penniless boy has risen to be a wealthy industrialist. Assume he started as a youth selling newspapers in the streets. Show him at his pitch at street corner; pennies change hands slowly at first; look of wan, stubborn hatred on his face; the pennies flow quicker; shot of small neat piles of them; the piles get taller with the addition of more pennies (stop motion); look of fierce glee on his face; double-exposed on the piles of pennies shots is a calendar, the leaves of which continually fly off; the piles shoot up higher; they dissolve to factory chimneys. The above is the barest outline (it needs considerable amplification) but it serves to show one way in which montage as a symbolical agent can be used.

We appreciate the intention of the authors of "Symphony of a City." By quick cutting and employment of imagery they wished to translate into pictures the never-ceasing turmoil and multifarious pursuits of London. The film begins with a shot of Eros, followed by a nicely lettered main title against a background of skyscrapers—a pleasing pictorial title, but perhaps more applicable to a film of an American city than of London. There is a spelling error in one of the sub-titles which follows. Then comes an over-exposed shot of London Bridge, followed by one of a cat playing. The time is just after dawn. But why the cat playing? Now if it had been on the prowl, exploring dustbins, maybe, or returning rather bedraggled after an assignation, the shot would have been in its place.



After an out-of-focus shot of streets, one of May blossom. Again, why? To indicate the time of year, to contrast the freshness of nature with the froustiness of the just-awakened streets? But it is immaterial what the time of the year is. A symphony is not seasonal. And the streets are not sufficiently dingy for the trite contrast to be forceful.

Milk bottles next and a splendidly composed shot of a milk cart. Shots of milk being delivered, policemen going on duty and newspapers being delivered at street corner (the last taken at half-speed and the movement consequently exaggerated) follow. Shots of Big Ben come after one of the outside of Hampstead Underground station. We cannot see the time so the author's intention could scarcely be to show the passing of it. There seems to be no justification for their inclusion. And why the recurring shot of a lantern in a picturesque street corner? Unless repetition is required to build up a cumulative effect, to repeat shots in a montage sequence is not good technique.

The tempo is much too hurried, particularly since the time is apparently early morning. Some of the cross-cutting is so fast that we cannot always see what the shots are. Some of them we have seen before in the film. After a shot of a street scene we get a brief shot of barges on the Thames (it is repeated a number of times later) then on to picks being struck in the roadway, then cars, then a glimpse of water (presumably in a fountain basin), stones being put into cart, the water again, then the cart, more street shots, the water again. Frankly, it is bewildering and exasperating.

An even more striking example of how not to cross cut is contained in the shots grouped round those of an undesignated memorial. We get a shot of the word 'Fortitude' on the monument (we resist the temptation to make the obvious comment) then shots of street scenes, then a shot of the word 'Devotion' on the same monument. But why divorce the two? Why? Why? The fact that we are continually asking questions is surely evidence that the authors have not succeeded in instilling into their production one of the first essentials of a film—clarity.

It is pleasing to note that the tempo is slowed down for the 'Sunday' sequences, but the shots chosen are typical of any day of the week. The deserted streets and crowded parks could have been contrasted with advantage. Shots of feet walking in the Leicester Square sequence are precisely the same as those that have appeared earlier in the film. It would have been a simple matter to have taken them from another angle instead of chopping up one shot and splicing in the bits here and there.

We are sorry that Crystalline Productions have gone off the rails like this, but it is probably only a passing phase. Most intelligent and ambitious cine amateurs feel

Stained glass windows in churches with the light streaming through them produce an effect which is not exclusive to beautiful buildings. The observant movie-maker can discover such effects in most unlikely places.

the need of experimenting, the urge to be 'different.' But we cannot so easily forgive them the very large number of incorrect exposures and the indifferent photography, a good deal of it being out of focus.

Readers' Films Reviewed

CORNISH MEMORIES. By G. GRAHAM.
9.5mm. 2 reels.

There is a short prologue to this film, "Araminta is launched and stands the test," showing a man sporting about on a rubber float. But we do not see the Araminta again until right at the end of the first reel, the film beginning with some views of Boscastle. The idea is an original one and has a good deal to recommend it, but since the Araminta is not featured throughout the film but is seen only a few times, to draw attention to it so specifically is somewhat pointless. It leads us to expect to see a film built round it.

The titles are technically adequate (although the main title should not be precisely the same in lettering and style as the sub-titles. If only one font is available, then the main title should be in capitals if the others are in lower case). From the point of view of literary content, however, some of them are rather lame. "A view of the surf at Perranporth," for instance, and "St. Ives harbour from several aspects" (followed, incidentally by only two aspects) are not very happily expressed. Titles such as "Perranporth—but it might be some South Sea beach, lapped by the creamy fringes of the sea" followed by shots of the surf washing on the beach and "... But what could be more typical of the romantic West Country than St. Ives?" would perhaps be better, although we are far from claiming that they are models of their kind—they are rather too prosey and laboured for that. Titles need to be polished and repolished until it is impossible to shorten them without loss of clarity. Our suggestions have, however, the merit of avoiding pictorial tautology, which is explaining in words what you are about to see in pictures.

There are some nice shots in the 'counting the catch at Porthcwarra' sequence, in particular the shots framed by the black mouth of a cave, but the sequence could be improved by the transition of two of them. We see the fishermen counting the catch, then a nearer view of them, then we switch back to the cave for a shot of some folk in it, then back to the fishermen, one of them suddenly looking up. It is providential that he does so for if the last two shots are transposed it will seem as if he has just caught sight of our friends in the cave and thus give an excuse for showing them. In its present position this shot is out of place in the sequence and its inclusion breaks the continuity.

At times the author jumps rather disconcertingly from sequence to sequence, although most of them are bridged by titles. There is some over-exposure in the Mullion Cove part and in the prologue. We get rather too much of the same people walking towards the camera. Why not, in one or two shots, show them walking away from it for a change? In any case, they should not walk up to and right across the camera for the result is only a blur. This is a pleasing, 'meaty' production, for which a leader has been awarded.



Only two peasants, but the careful composition makes this picture a beautiful study.

NATURE STUDIES, 1935.
By J. W. MEREDITH. 16mm.

The homogeneous character of the sequences in this film help to make it a tidy production, but although the editing is competent, it is not a particularly well-knit one. 'Nature Studies' is rather a vague title; the author has taken advantage of the latitude it affords him to string together some very nice shots of living things, so that the final effect, while very pleasing, is perhaps a little meaningless. The moving titles are attractive; against a background of hill and sky in semi-silhouette they move upwards.

The film opens with shots of waves, followed by shots of seagulls, ducks, turkeys and kittens. The last is a charming sequence. The only fault we have to find with it is that it is too short. We could have done with more of the kittens and less of the ducks (which sequence is too long). Baby animals on the screen are popular with all types of audiences.

Then comes a nicely seen shot of some rose bushes, the camera panning round until it frames in semi-close-up a charming young lady looking through them. The effect is very pleasing but is it, strictly speaking, legitimate in a film of this character? The pan, ending up with the lady, tends to focus attention on her, whereas (so we imagine) it is the roses that the author wishes to feature. On the other hand, had it begun with her and finished with the roses, the interest would have tended to peter out. What to do, then? The solution is not to have a portrait shot of the lady, but to include her only as a subsidiary to the scene. She could be handling the roses, savouring their bouquet, selecting the finest specimens for close views (only her arms being shown in the last case) and so on. In this instance a pan would be out of place.

(Continued on next page)

The sequence showing a dog retrieving a ball from a garden pool is also pleasing, not because of any camera mechanics (they are straight shots) but because the subject is in itself pleasing. Animals playing are always good to watch. They are so unselfconscious! An angle shot in the beginning of the horse-riding sequence is well conceived. It is taken from the ground and shows two horses in long shot being ridden towards each other. After some reaping scenes comes some shots of Ludlow Castle. There are some nice steady pans and tilts but the sequence is out of place in a film labelled "Nature Studies."

The exposures and composition are very good except for the last part of the film in which there are some over-exposed shots of a stream. The author has been attracted by the interplay of sunlight but the composition is poor and this, with the incorrect exposure, makes for a messy result. We recommend its excision. The film ends with a title, "Back to the rolling billows of the eternal sea," followed by shots of said billows. But why end thus? We have not been on a journey and it is therefore impossible for us to go back. The sea as part of the water cycle by which all Nature subsists is not stressed throughout the film nor is it used as a link between shots. We see it at the beginning of the film, but that is no reason why it should end it. It is

READERS' FILMS

ADVICE ON PERSONAL MOVIE-MAKING

(Continued from previous page)

contrives to be a pleasing production. A leader has been awarded.

400 MILES THROUGH THE CHILEAN ANDES. By Rev. H. S. Cuthbertson. 16mm. 3 reels.

The same merits and faults appear in this production as in the author's "Camera Studies in Chile," which we reviewed in an earlier issue. The film contains some splendid material, but owing to the inadequacy of the editing and the fact that too often the camera is used as a hose pipe, the material has not been presented to the best advantage. We see the party starting out on pack horses, but not for some time do we catch sight of them again, the intervening shots being scenics without any human interest.

In a film of a tour it is always difficult to know just how far to feature the people who go on it. Shots of the same folk walking down and up and up and down can be so very boring. And one of the reasons why they are boring is that too often the tourists are featured so that they and not their surroundings are the chief objects of interest. We have rarely seen a travel film in which the travellers are shown as mere specks in the landscape, in which they are subjected to their surroundings.

The first thing to do when planning a film of this nature is to decide definitely whether the picture is to be a personal one or whether it is to be a record of the places visited. The latter case does not presuppose an absence of the human element. There will still be a place in it for close-ups of your friends. As an instance, if one of the places visited is noted for a local industry you can have shots of your friends examining the products of it. But any portrait shots of them must have a meaning and a reason. They must be doing something that has some reference to the trip; close-ups of them merely grinning at the camera would be quite out of place.

Assuming that the latter plan is decided on (and we do not say that it is preferable to the 'personal' film—all depends on what you want to show and the type of audience for which the film is intended. Both classes of film alone can be admirable; it is only when they are inextricably mixed that the result is so unsuccessful) it is advisable to convey a sense of progression in the film. And this is where the human element as a continuity link can profitably be used. One does not need to show the travellers in every shot, however sub-

ordinated they may be to their surroundings, but at the same time one does not want to lose sight of them for a long period, as is the case in this film, if a sense of progression is to be maintained.

There are some strikingly beautiful shots in "400 Miles Through the Chilean Andes" in which composition and dramatic lighting are admirable—particularly impressive are the night and dawn shots. The excellence



An example of how a sequence can be improved by change of angle is illustrated on this and the opposite page. This, the closer shot, could usefully come after the other.

an arbitrary ending and, closing as it does the preceding smooth-flowing sequences, pulls us up with a jerk.

A general subject with limitless possibilities and applications seems at first glance to offer abundant opportunities for making a film of it an easy proposition. Actually the difficulties are considerable, the chief of them being that of selection. There is so much to film that one is uncertain what to put in and what to leave out. Better to choose one aspect only of the subject. "Nature Studies" shows evidence of this uncertainty on the part of the author, but withal it

Reviewed by AMATEUR CINE WORLD Critics

of these throws up into greater relief the indifferent shots of which much of the film is composed. As an instance, in the sequence titled: "Six hours in a dead world" we get some very jerky shots of desolate black wastes of escoria from a crater. They should have been very smooth and slow to emphasise the bleakness of the scene and the human figures, by imaginative grouping, could here have been used to accentuate the desolation and gauntness. The author needs to practise cutting according to content and to school himself to keep his camera steady. Mountains should not jig about on the screen. Some of the cloud and lake scenes are serenely lovely but that wandering camera is a distraction.

PARIS WITH THE I.S.S.

By W. R. REST. 9.5mm.

This is one of the best holiday travel films we have seen for some time. Incidentally, the animation of one of the titles is one of the few legitimate cases in which the device can be usefully employed. Too often it is used merely as a meaningless trick effect. What is, or are, I.S.S.? The three letters appear on the screen and letters then appear one by one to complete the words: 'International Summer Schools.' The spelling out of the words impresses them on the memory and the animation avoids the use of a prose title to explain what the three letters mean.

"We board the cross-channel boat at Folkestone," runs a title, followed by shots of the embarkation. In these the composition is good, there being some nice framing. The medium close-ups are also pleasing. The human note, while not stressed, is not absent. The people seen are chiefly those who are taking the trip (we should, incidentally, like to have seen more shots of the Parisians) but they are not featured unduly, being used rather as a continuity link. In any case, this is an instance in which they are necessary for the title implies a tour with a certain organisation and without some glimpses of the tourists and shots showing how they are catered for, the film might be of any trip to Paris. This is not to say that the film is a personal one, interesting only to those who went on the trip. We understand that the author has pruned out the purely personal shots.

Arrived in Paris we get a good medium close-up of the leader with the crowd, we see the tourists imbibing refreshment at the boulevard cafes and so on. Notre Dame, the bird market, the bookstalls on the banks of the Seine, church of the Sacre Coeur . . . these are some of the scenes presented. A little too much flavour of the guidebook, perhaps, but, we should say, a faithful

reproduction of what the party saw and how they spent their time.

A title: "How the humble Parisian spends his Sunday" is succeeded by a shot of some men fishing. We welcome the attempt at a departure from the conventional guidebook stuff, but some nearer views and one or two close-ups would have been an advantage and one brief shot is rather too short to carry a title. The next shots take us without any warning to some Paris streets in which nothing of any note is seen or happens.

We are told in the title that the party was privileged to inspect the magnificent interior of the Hotel de Ville, but we are shown only the outside. Similarly, they were shown over the offices and works of "L'Intransi-



After a long shot of an operation such as this it is useful to get a closer view (as opposite) to show just what is being done, following this, perhaps, with a close-up or two of vital features of the work.

geant," but with the exception of what appears to be a shot from the vestibule of the shop window with people looking in, we get only exteriors. As an indication of the facilities offered the tourists the titles are probably necessary, but the lack of interiors (when the titles lead us to expect them) is disappointing. It would be worthwhile filming some still photographs in a titler for inclusion in these sequences.

One of the best parts of the film is the Eiffel Tower sequence. Going up in the lift we get some splendid shots, the girders supplying a frame for the distant views of the city. Versailles, Wimereux and Etaples are also visited. At Boulogne, on the return, who is the Mr. Salter who meets the party? This should be explained in the title, if, indeed, it is thought necessary to retain the shot. A leader has been awarded.

TEN DAYS. By E. A. TAYLOR. 8mm.

This is a beginner's effort and as such is creditable. In orthodox fashion it shows the beginning of a holiday—a car, some crossing gates, a road seen from the car and similar shots. There is rather too much of this and in one or two shots we have the effect of other vehicles going backwards because they were taken from a car which was moving quicker than themselves.

At Bridlington there are some interesting shots of

(Continued on next page)

Amateur MOVIE MAKING TECHNIQUE

(Continued from
previous page)

boats and of a fishing trip and of gulls. Here the exposures are very good and there are some vital close-up portraits. The boats return to shore and then a title informs us the sea is *rough*, to be immediately succeeded by a shot of a bather going into fairly calm water. There are some quite good rough sea shots which should be put next to the title. The next title is 'Back in time for a Pork Dinner' and shows some boats coming back to shore, which we have not seen go out to sea. This



should be amended by editing. The shots taken at Flamborough are mostly over-exposed as is most of the rest of the film.

Shooting from an interior provides a pleasing frame for the picture. Expose, of course, for the view through the window—not for the interior.

The titling in front of a tent erection scene leads us to expect violent movement, but the actual sequence is quite calm and there is a feeling of disappointment. The title 'Something's Done Him Good' should precede and not follow the pictures of a man turning catherine wheels on the sand. 'Time for Lyonch' may be a very stale title this time next year.

'With Fair Round Bells to Withernsea' precedes a shot of cars, no picture of them moving off and suddenly we are in the sea. We are told, in three titles, 'The Scene Changes,' '140 miles down the coast to' and 'Ingoldmells.' This method holds up the movement of the film: One title would have been better.

'Down on the Farm' is a pleasant sequence, with

reasonably good exposure and some attractive shots of poplars, ducks and dogs. What is the '11 o'clock-ishness' referred to in the title? The film does not tell us, although we see a girl in close-up performing some action with her hands, which is unseen because it is just outside the frame.

ADVENTURES IN Q. By TEESIDE CINE CLUB. 16mm.

We know that the title of the professional film has sometimes little relation to its contents. The makers of this film have succeeded admirably in obtaining a similar effect. We are still wondering what 'Q' is.

The story in brief is of a somewhat ineffectual young man who takes refuge from the cares of the world by faking a nervous breakdown and thus wangling a nice country holiday on a farm. He is supposed to have complete rest, but when a party of his friends come hiking in the district feminine attraction proves too much for him and he joins a peak scaling expedition. The result of the fatigue is that while walking along a road one of his knees suddenly gives way (the old complaint coming on again, presumably), he is conducted to the roadside and then mentally wanders into another state where he meets a girl in a nice white nightie, which she holds up most carefully while conducting him through presumably Elysian fields to an interior maze of multiple exposures in which she reveals herself as Death and then leaves him. This does not quite fit into the next sequence, which, once more in real life, informs us that he has been run over and killed immediately before his mental wanderings.

The idea behind the film, if not original, is reasonably good, but the approach to it has been too superficial and unbalanced. For instance, you cannot create an imaginary heaven by putting a perfectly ordinary human in perfectly ordinary clothes in perfectly ordinary scenery (even if it is shot from a height) treated in a perfectly straightforward photographic manner, merely by including in the scene a girl in a white robe who behaves in a very human fashion.

Again, there has been an attempt in some painstaking multiple exposure interior work with columns and figures to create an ethereal impression, but that impression is destroyed by abrupt cuts in sequence in the middle of it. If double exposure, then why not dissolves? By the way, do angels clap after one of the cherubs has done a dance act?

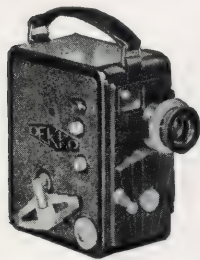
The first 200 feet of this film were almost entirely redundant, consisting of shots of a band, its individual members and dancers in a club, apparently recorded by 'our roving cameraman' if one can judge from the erratic movement of the camera.

In a sequence where the chief character consults a doctor we are shown with the most painful detail the dispensing of some medicine and the wrapping of a bottle. In all these things the director has failed to ask himself the vital question, Does it advance the story? Nevertheless, there is evidence that this club can be capable of good things. So try again and let us see your next effort.

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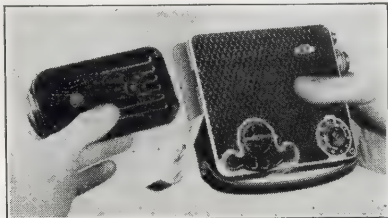
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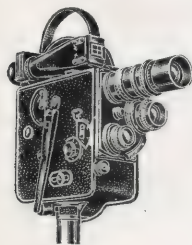
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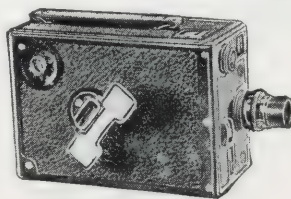
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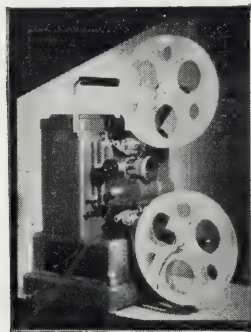
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Croydon 0781

9.5mm. Model "B" Pathe Motocamera, f/3.5
lens, case. Good condition .. £4 : 10 : 0
16mm. Cine-Kodak B, f/3.5 lens, portrait attach-
ment. Good condition .. £7 : 10 : 0
16mm. Ensign, 1 in. Cinar f/2.6, 2 speeds, case.
Good condition. Cost £26 5s. .. £12 : 10 : 0

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ESTD. 1750

What's NEW in APPARATUS AND IDEAS

NAME	TRIPOD Vauxhall
MAKERS OR AGENTS	The Camera Co., 320, Vauxhall Bridge Road, London, S.W.1.
WEIGHT	3 lbs. 14 ozs.
SIZE CLOSED	19" long.
SIZE EXTENDED	4' 9". Legs extended in four sections.
CONSTRUCTION AND FINISH	Head duralumin casting, legs tubes of same material with brass bushes to take wear, upper sections of legs black bakelite, black crackle finish on part of head, top of tilting head covered black leather.
SPECIAL FEATURES	Spirit level incorporated in tripod top. The tilt and pan are of orthodox pattern, pan handle placed well to the left of the head. An unique method of making avail- able either a spike or a rubber foot on the end of the tripod leg.

GENERAL REMARKS.

This is an attractive looking piece of apparatus in black and white, due to the use of duralumin in contrast with black bakelite, crackle enamel and leather. A welcome feature is the spirit level in the top of the panoram head, which will enable the user to avoid the swaying horizons experienced when the tripod top is not placed exactly level. The panoram head is sturdy and smooth and is locked and controlled by an easily manipulated lever of generous size.

The tilt is operated and locked by the tilt lever in the usual manner, but the lever is placed well to the left of the head and is thus well out of the way of the operator when he places his eye to the camera viewfinder. The handle portion of the tilt lever is of triangular section, the faces of the triangle being convex to a curve corresponding with the curvature of the upper segments of the tripod legs, so that when the handle is screwed up underneath the tripod head for packing, the tripod legs fold perfectly parallel and quite closely together.

The method of locking the tilting head is ingenious. When the tilt handle is screwed home a wedged shaped section on it presses a small steel rod transversely against a collar on the main rod supporting the whole head and tends to lock the whole system.

The lugs which connect the legs to the head are particularly massive and rigid in use and even when fully extended the tripod is free from whip. The legs are of the telescopic tubular type, almost instantly extended, and then locked by a twist grip on the top segment. The normal ends of the legs consist of metal spikes, but a few turns of a collar on each leg brings into position rubber feet. These feet are always attached to the leg and therefore cannot be lost.

We have only two points of criticism to offer. First of all we think there is a possi-

bility that the leather covering of the tripod head, coming into direct contact with the camera may become rather worn in use and create an uneven surface. The top would have been better if left bare. This is, however, a minor point. The other one is that there was a slight amount of backlash on the tilting head in the model submitted to us. The price of the Vauxhall Cine Tripod is £5 15s. od., while an attractive zip-fastener case can be purchased for it at the moderate price of 12/6d.



Vauxhall Cine Tripod, reviewed in column 1.

CAMERA

NAME	Miller.
MAKERS OR AGENTS	Miller Cine Co., Elm- bridge Road, Gloucester.
SUBMITTED BY	The Camera Co., 320, Vauxhall Bridge Road, London, S.W.1.
SIZE OF FILM	9.5 mm.
WEIGHT WITH STANDARD LENS	3 lbs. 6 ozs.
OVERALL SIZE	5" x 4" x 2½".
CONSTRUCTION AND FINISH	Metal body, covered black leather.
TYPE OF LOADING	30ft. of film in charger.
SPEEDS	8, 12, 16, 24, 32.
SHUTTER	Revolving disc type. Opening 180 degrees.

174

In this feature, which appears regularly in "Amateur Cine World," new apparatus likely to be helpful to the amateur worker is critically reviewed—judged solely on merit and from the standpoint of usefulness.

FILM EXPOSED WITH ONE WINDING OF MOTOR WINDING MOTOR AND MECHANISM

Whole charger.
By built-in T shaped key.
Clock - work motor,
running smoothly, but a
little noisy and tending
to slow down as it runs
out.

STARTER BUTTON

On front of camera,
pressed into body of
camera to operate.

FEED & TAKE UP

Usual 9.5mm. charger
arrangement, no feed,
take-up contacting with
take-up box in charger.
Double claw. Flat sur-
faced gate and presser
pad. Latter swings well
out for easy loading.

CLAW AND GATE

FILM METER

Gear driven, measuring
in feet.

LENS

3 models—Dallmeyer
f/3.5 fixed focus, Dall-
meyer f/1.5, Dallmeyer
f/1.9. Others can be
used in the universal
mount.

VIEW FINDER

Tubular, with adjustable
front objectives for differ-
ent foci available.

PRICES

With Dallmeyer f/3.5
fixed focus, £6 18s. 6d.,
with Dallmeyer f/1.9,
£9 17s. 6d., and with
Dallmeyer f/1.5, £12 12s.
Prices do not include
carrying case.

GENERAL REMARKS

This instrument was previously reviewed in our issue of May, 1934, but the above mentioned instrument is the latest model. Although nothing fundamental has been altered in the design, experience of a year's trading is embodied in the present instrument and also a considerable price reduction has taken place, thus setting a new price level for cameras of this class and representing very good value for money. A 9.5mm. camera with five speeds and a Dallmeyer f/1.9 lens for under £10 is a considerable achievement and should gain many new adherents to 9.5mm. work.

We regret to note that one feature of the design has not been altered, although we referred to it earlier. The tripod socket at the bottom of the camera extends right into the camera and one of the main gear wheels can be seen. If a long tripod screw comes into contact with this gear wheel it will slow down or stop the camera and may damage the gear wheel. Furthermore, this aperture offers an opportunity for the entry of dirt and dust into the mechanism.

(Continued on page 176)

— ENSIGN — SIMPLEX POCKETTE

16^{MM} CINE CAMERA

So easy to carry. So simple to load. The Ensign-Simplex Pockette weighs only 35 ounces. Its size is 4³/₄ by 5¹/₂ by 1³/₈ inches. There is no threading. It is loaded in 5 seconds with special 50 ft. film charger. This can, if desired, be removed when partially exposed, and a new one inserted.

Efficient — convenient — compact.

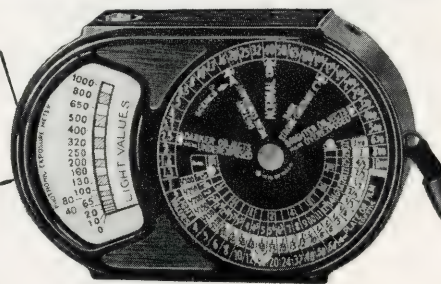
With Ensar 1-inch f/3.5 fixed focus anastigmat lens. **£20**

With Dallmeyer 1-inch f/2.9 anastigmat lens in focussing mount. **£25**



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IT is vital that your exposure is correct for subjects where the chances of seeing it again are remote. The Weston Meter will save all those precious shots for you. Get one before you shoot another reel. Then you can shoot with confidence—knowing that every foot of film will be correctly exposed, whether taken on the beach or in deeply shadowed woods or other difficult and unfamiliar subjects. Not only will a Weston avoid disappointments but it will save you £. s. d. in wasted film.

The important requirement with an Exposure meter is that it should not deteriorate in use or change with time. Exposure to bright sunlight or darkness should not affect its sensitivity or make it less efficient or reliable. The Photronic Photo Electric Cell is an exclusive product of the Weston Company. It has unique properties of permanence and durability—thus exposure to direct sunlight or darkness cannot harm it. Its life is apparently unlimited.

PRICE REDUCTION. Weston Universal Exposure Meter for Cine and Still Cameras **£6 : 15 : 0** Cash or on easy payments, 15/9 monthly.

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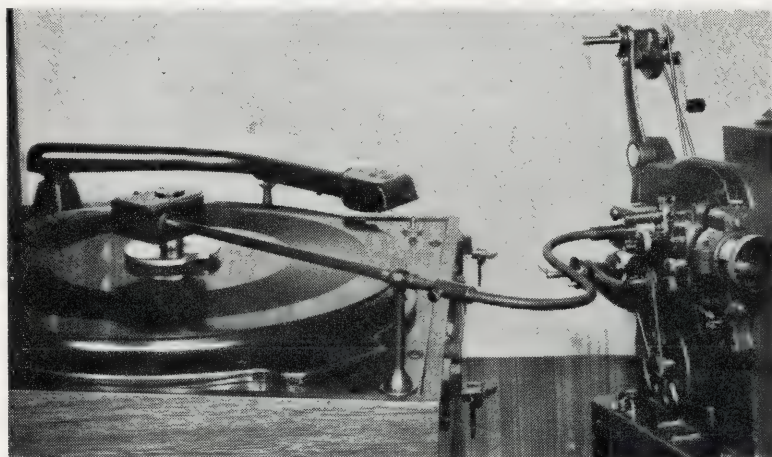
TEST REPORTS of New Apparatus

(Continued from page 174)

On test this camera gave a sharp film, free from float or weave at all speeds, but with framing a little high. There was rather a heavy resistance on the motor control button.

TALKIE OUTFIT.

NAME. Kintosound Home Talkie Outfit.
MAKERS OR AGENTS The City Sale & Exchange (1929) Ltd., 59/60 Cheapside, London, E.C.2.
SYSTEM Sound-on-Disc Turntable with means of coupling to existing projectors.



Kintosound Home Talkie Outfit.

SIZE OF FILM Can be most suitably used with 16mm. or 9.5mm. film.
CONSTRUCTION DETAILS A special induction motor geared to 33 1/3 r.p.m. and 88 r.p.m. driving turntable which will carry 16" disc, electrical pick balanced to track a 16" Talkie Record, necessary plugs and jacks to connect wireless set or radiogram, Kintosound synchronous floating gear coupling. The whole contained within a strongly made wooden case with a walnut finish which, when closed, measures 16" x 14" x 9".
PRICES The complete outfit for alternating current, £11 11s. od. Universal winding, £12 12s. od. Kintosound turntable only A.C., £7 7s. od., Universal £8 8s. od. Kintosound synchronous gear coupling only, £4 4s. od.

GENERAL REMARKS.

The instrument was demonstrated to us in conjunction with a Bolex G916 projector.

We also saw a Pathe projector at work with the machine. We are informed that successful working has also been done with Kodak, Bell & Howell, Victor, Zeiss and other projectors.

Various types of records were played, including sounds post-synchronised, commentary post-synchronised and records made at the same time as the picture. In these latter the retention of perfect lip-synchronism was most commendable.

Messrs. City Sale & Exchange inform us that in conjunction with their Kintosound apparatus they intend to make available an ever-growing sound and film library and for this purpose have installed fully professional disc-recording apparatus to be used in conjunction with their existing sound-film studio

at Cheapside. Already a number of selected news items of general interest have been post-synchronised and a Jubilee film has also been prepared.

They also have a library of effects and sound noises to which they are always adding. They are prepared to supply dubbed copies of any of these sound effects or noises at a charge of about 5s. 6d. per spool. This will enable an amateur to have his own selection of effects either to use when making his own sound films or as incidental noises for use at projection meetings.

The Kintosound recording is being done on Permarec records and the sound quality is the best of its kind we have heard.

REPORT ON RECORDS.

NAME Permarec.
MAKERS OR AGENTS Musikon Ltd., 19, Lisle Street, London, W.C.2.

GENERAL REMARKS.

Although these records have been on the market for some time we were aware that in the early stages a little trouble had been experienced with them, but that this had now been overcome. We therefore requested Musikon, Ltd., to submit a test prepared by them on one of their latest records. This record was subjected to almost brutal treatment, one half being played repeatedly for a number of hours.

The record included reproductions of several types of musical instrument ranging from the banjo and piano to the church organ, and also including both speaking and singing voices. The quality when received was remarkably good, covering the range of audible frequencies in a satisfactory manner. At the end of the period of running the used and unused halves of the record were compared on a radiogram and very little loss of quality was observed in the used half of the record, nor did the record display any other signs of wear.

Musikon, Ltd., in conjunction with the Permarec disc, supply a complete home recording apparatus and accessories.

FILM CLEANING SOLUTION.

NAME Lumaplak.
MAKERS OR AGENTS J. Denton, Ltd., Low Fell, Gateshead, Co. Durham.

GENERAL REMARKS.

This film cleaning solution, which has the strong characteristic smell of carbon tetrachloride, is non-inflammable, but extremely volatile. For this reason it dries almost immediately when used. Using a pad of soft cloth moistened with the solution we found it rapidly removed oil, grease and finger-marks from the film. We soaked a strip of film in it for some hours, but did not find that it had appreciably increased the brittleness of the film. We also tried dipping Dufaycolor in the fluid but the dyes in the film remained unaffected.

Lumaplak Cleaning Solution is sold in 2oz. bottles at 2s. 6d.

HUMIDIFYING SOLUTION.

NAME Lumaplak.
MAKERS OR AGENTS J. Denton, Ltd., Low Fell, Gateshead, Co. Durham.

GENERAL REMARKS.

Lumaplak Humidifying Solution is used to preserve or to restore to sub-standard cine film the natural flexibility and to remove brittleness due to the film being dried out during keeping or under the lamp of the projector. It also contains antiseptic substances which avoid mildew and fungus.

It is a cloudy, oleaginous fluid with a strong camphor-like smell. A few drops are placed on an absorbent pad at the bottom of the film tin and the film is left in the tin for a day or so. We used a particularly old and brittle specimen and after only two days the film was supple and flexible again. Before treatment it gave a great deal of trouble in the projector. After treatment it ran through without any difficulty. Lumaplak Humidifying Fluid is sold in 2 ounce bottles at 2s. 6d.

REPORT ON FILM.

NAME Vauxhall.
MAKERS OR AGENTS The Camera Co., 320, Vauxhall Bridge Road, London, S.W.1.

SIZE AND TYPE OF FILM 16mm. Reversible. Orthochromatic.
How SUPPLIED 100ft and 50ft lengths on daylight loading spools.

(Continued on page 178)

MOTOR DRIVEN MOVIE CAMERA for 75/-



Just what you have been wanting—a real Cine Camera which takes perfect moving pictures simply by pressing a button. Supplied at a price to suit your pocket—75/-.

Unbelievable value. Note specification in adjoining panel. This Cine has made moving picture taking cheap and simple. You load in daylight, wind it up, press the button, and there you are. 30ft. of standard 9.5 film perfectly taken of your favourite subject.

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1. Anastigmat F3.9 Lens (Set to .00075 inch) $\frac{1}{2}$ human hair thickness
2. Iris Diaphragm
3. Film Footage Indicator
4. Direct Brilliant Viewfinder
5. Daylight loading
6. Non-Rotating Key
7. Takes standard 9.5 mm. film
8. Metal parts either triple coated Black Enamel or Chromium Plated

PRICE

75/-

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that may save you POUNDS!

Send a postcard as suggested below and you will receive by return a free specimen copy of *The Exchange and Mart*. This famous journal is not only an interesting home weekly but it contains many thousands of genuine private offers of second-hand goods which will save you pounds.

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On sale at all Newsagents and Bookstalls every Tuesday, 2d. Send postcard to-day for Free Specimen copy to A. C. Burt, Publisher, The Bazaar, Exchange and Mart, Ltd., LINK HOUSE, 4-8 GREVILLE STREET, LONDON, E.C.1.

JUBILEE FILMS

"1910-1935"

The Coronation procession; the Delhi Durbar; Investiture of the Prince of Wales and other important happenings in Their Majesties' reign. One 60ft. reel. Unnotched titles.

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"ROYAL SILVER JUBILEE"

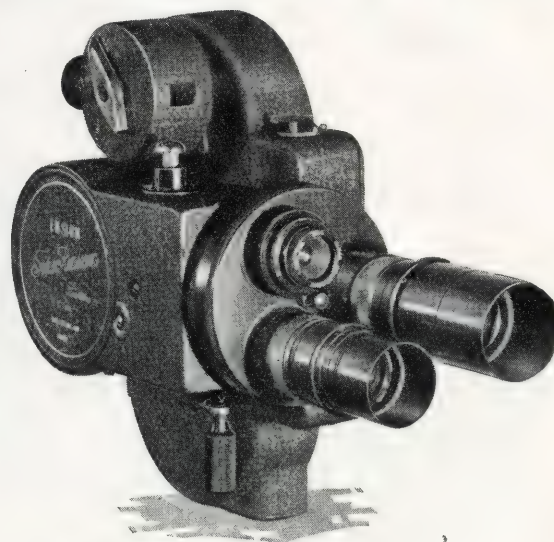
A wonderful record of Jubilee Day and of other Royal occasions in the past years, commencing with the Diamond Jubilee procession of H.M. Queen Victoria.

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Prices from £45

Ask for details

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Latest APPARATUS

(Continued from page 176)

SPEED	Makers state 500 H & D.
PROCESSING	By the Camera Company. A processing formula is also available for home use.
QUALITY	Good general quality and tonal values.
LATITUDE	Range of latitude is rather narrow.
PRICE	6/6 for 50 ft., including processing rights, 9/6; 12/- for 100 ft., including processing rights, 17/-.

General Remarks.

The general characteristics of Vauxhall 16mm. film are similar to the 9.5mm. film issued under the same name. The quality is most pleasing and while the range of latitude is somewhat narrower than in other brands of 16mm. reversal film, this is no drawback in the hands of a careful user, while the lowness of price brings 16mm. filming within the bounds of possibility of many who have hitherto been unable to work on this size. No other 16mm. film approaches it in price and its use should open up a new field in cine work for hundreds of amateurs.

FURTHER REPORT ON VAUXHALL 9.5MM. CINE FILM.

Since the publication of our report on Vauxhall Film in the June issue we have had further opportunity to test the film and to examine the results obtained by Vauxhall's own processing service. These

results were quite good, the film displaying a pleasing range of quality. The latitude is not very wide, but compares favourably with competitive brands of 9.5mm. film already on the market. Vauxhall 9.5mm. is worthy of the attention of every 9.5mm. user.

REPORT ON FILM.

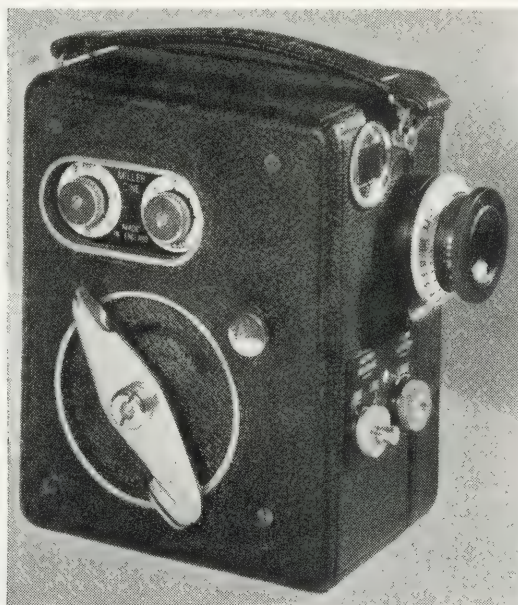
NAME Kodak. MAKERS OR AGENTS Kodak Ltd. Kodak House, Kingsway, London, W.C.

SIZE AND TYPE OF FILM	16mm. negative, panchromatic.
HOW SUPPLIED	In 100 ft. lengths on daylight loading spools.
PROCESSING	Kodak Ltd. do not undertake to process negative film, the user must arrange for this himself.
SPEED	Equivalent to ordinary reversal film. Comes in 'Normal' speed group.
QUALITY	Good general quality and range of tones.
LATITUDE	With careful processing and printing the range of latitude is wide.
GRAIN	The grain is pronounced.
PRICE	20/- per 100 ft. without processing rights.

General Remarks.

This is a useful film for the home worker who is interested in carrying out his own processing and printing.

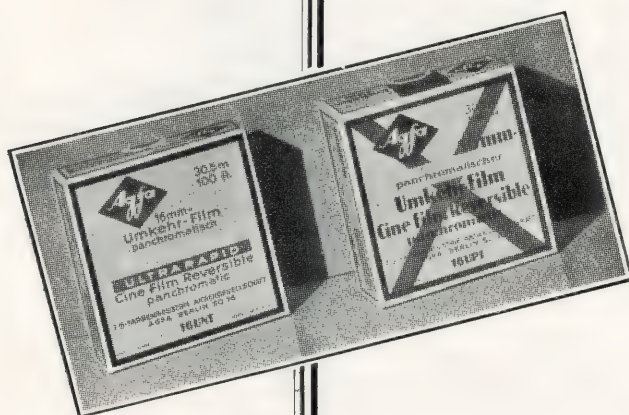
Messrs. Gevaert Ltd. have submitted to us for test their new 8mm. film. At the time of writing this film, which has been exposed under a wide variety of conditions, is being processed by them and a report will be published in the next number of *Amateur Cine World*.



The new Miller Cine Camera

NOVOPAN REVERSIBLE

Fastest 16mm. film available



Ensures properly exposed shots under difficult conditions and brings to the finished film the velvety richness and extremely fine grain which is creating "Agfa" enthusiasts everywhere.

Put a 50ft. spool in your camera to-day and prove for yourself:

1. Its extreme latitude.
2. Its high speed.
3. Its fine grain.
4. Its true rendering of colours.

In 50ft. and 100ft. spools to fit all cameras.



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What the SOCIETIES are Doing

A.C.A. Newcastle & District

Hon. Sec.: H. Wood, Bolbec Hall, Westgate Road, Newcastle-on-Tyne. Members' films shown at recent meetings were "The Language of the Flowers" (Kodachrome), "A Valley in the Border Hills," by A. C. Greaves, A.R.P.S., and "For England," a melodrama dealing with secret service operations. Productions from the Montagu Players, Doncaster F.S., Brondesbury C.S., Metropolitan Vickers A.C.S., Aristos Amateur Photoplays, Wimbledon C.C., Bradford Cine Circle and the Meteor Film Producing Society have also been shown recently.

The current production programme under way includes two photoplays and a Dufay-color film. Members are also busy with the making of film trailers for competition entries. There is still room for more members, both actors and technicians.

Ace Movies

Hon. Sec.: E. G. Notley, 2, Highfields, Albion Road, Bexley Heath, Kent. The club is now well settled in its new studio at Croydon. There remain only a few shots of "£20 Reward" to be taken before the society embarks on its new production schedule consisting of two feature films and a one reel short.

On June 1st work on a three-reeler tentatively called "Inspired Ideal" was begun. Direction is by Ben Carleton and photography by J. L. Bacon; cast includes Joan

Reports for the August issue of "Amateur Cine World" should reach us not later than June 28th.

and Freda Hale, F. Biggs and C. West. "Lunar Park," a documentary-cum-studio film by H. Fowler, goes into production on August 1st. On November 1st Frank Biggs will direct his first film, described as a powerful story of two brothers. It will include interior sequences taking place at dead of night.

Lighting equipment will shortly be very lavish as Mr. Bacon proposes to adopt a spot rail in all sets in "Inspired Ideal" and is procuring six new 500 watt focussing units for this purpose.

Amateur Movie Studios

Leader: E. A. Rawlings, 6845, Chambord Street, Montreal, Canada. This society, having successfully launched and organised the Montreal Amateur Movie Club, has now resumed its original activities. The first production this year is entitled "Surprise at Midnight" and about 25 per cent. of the work on it has been done. The completed film will run to about 300 feet.

Balham A.C.S.

Hon. Sec.: T. H. A. Pyke, 1, Manville Road, Balham, S.W.17. The first production on 16mm. stock, is from a story by A. S. Clarke, who will direct. Two more actors are needed to complete the cast and

there are still some vacancies on the technical side. Ownership of apparatus is not necessary. Meetings are held, temporarily, at the above address on Wednesday evenings at 8.30.

Bradford Cine Circle

Hon. Sec.: A. C. Whitehead, The Towers, Clayton, Bradford. On May 20th members saw the results of their efforts on May 6th, when they shot Bradford's Jubilee celebrations. Films loaned by the Brondesbury C.C. were also screened. On May 15th Roy Firth showed some of his films, which included shots of the Jubilee illuminations in Bradford. During the summer months the club intends to make a film dealing with some of Yorkshire's beauty spots.

The society wishes to thank all clubs who have loaned films during the winter session.

Brighton A.C.C.

Hon. Sec.: R. R. S. Lawrence, 43, Gardner Street, Brighton. A special meeting was held at the club's temporary premises on May 25th at which members' films of the local Jubilee celebrations were shown. These, when edited, should make a good film. Mr. Sparling screened an excellent Dufay-color film which was well received. Members paid a visit to their new studio, which is nearing completion and were well pleased at the admirable lighting and stage effects. There are still vacancies for new members with acting ability.

(Continued on next page)

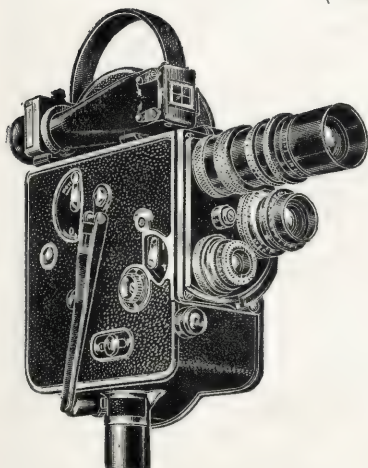
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Camera

(Made by the makers of the famous PAILLARD-Bolex Projectors)



Model H.9 for 9.5 mm. films
Model H.16 for 16 mm. films

SELF-THREADING semi-automatic loading device (place the film on the sprocket, press on the release and the **CAMERA LOADS ITSELF**). Sprocket and claw driven ensuring perfect transport of the film through the mechanism (no floating of film in the gate).

Semi-circular turret of **NEW DESIGN**, avoiding bulk.

TOTAL AND IMMEDIATE DISENGAGEMENT OF CLOCKWORK, with motor fully wound and take up either way (the clockwork motor being disengaged a complete reel can be handcranked either way if required).

PICTURE PER PICTURE device (both instantaneous and time exposure).

Ingenious view finder with **STRICT COMPENSATION OF PARALLAX** down to 2 feet.

ALL SPEEDS up to 64 pictures per second.

Have you ever felt the desire of putting into your personal movies that professional touch seen on commercial cine screens? Fades, super-impositions, lap dissolves, etc. . . . all at your finger tips with the new **PAILLARD CAMERA**.

BUT WHY NOT TRY IT FOR YOURSELF? — IT'S SO SIMPLE!

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Cambridge Photographic Club— Cine Group

Hon. Sec.: E. Twinn, Tennis Courts, Barrells Walk, Cambridge. The 1934-35 season of the club was concluded with the annual film exhibition. The group have been presented with a silver cup to be competed for each year. The awards at the exhibition were:—The Haddon cup to A. Darlington ("Birds of Puffin") and certificate to E. F. Watson ("Glorious South Devon"). E. J. Twinn's "Yarmouth Scenes" gained an honorable mention.

These films, together with the group's second film, "Morning," were shown at the local Guildhall and were seen by approximately 3,000 people. The club intend to commence right away on two films for next season and hope to produce both at once as there are enough members to run two units.

"Morning," together with members' films, are available for loan at 1/- per reel, plus postage, or for exchange. Prospective members are asked to note that the group does not produce photoplays.

Canterbury C.C.

Hon. Sec.: L. G. Goulden, 36, High Street, Canterbury. The winter programme has been completed by four interesting meetings. One was spent in the making of film tests in the studio and at the next meeting the results were screened after which Cinepro Ltd. gave a demonstration and lecture on titling. At the following meeting Mr. Percy Harris lectured on the negative-positive process. An auction sale of members' old apparatus was followed by the screening of several films from the Whitstable F.S.

CLUB NEWS

(Continued from previous page)

During the summer the society intends to produce a few short films.

Finchley A.C.S.

Hon. Sec.: Miss Thelma Burrough, 64, Avondale Avenue, N. Finchley, N.12. The society's film of the local Jubilee celebrations has been publicly screened at seven shows and was well received. The celebrations were taken by ten cameramen who took between them 2,550 feet of film.

The completed film was cut down to 1,250 feet and presented with a few members' films, including "The Flowery Mantle of Spring," by G. Randell, and "Ups and Downs," by J. C. Lowe. The society wishes to thank all for their assistance and in particular City, Sale & Exchange Co., Ltd., for the loan of apparatus.

Hitchin A.C.C.

Hon. Sec.: H. C. Green, 27, Verulam Road, Hitchin, Herts. At the last monthly committee meeting it was decided to produce a short publicity film on 9.5 mm. stock to create a wider interest in the club. It is also intended to hold outings to various beauty spots and places of historical interest. There is still room for more members; ownership of apparatus is not essential.

Hyde C.S.

Gen. Sec.: G. S. Fitton, 32, Copeland Street, Hyde. "On Location," was screened for the first time on May 16th and was well

received. As it was filmed at intervals during the winter when the weather favoured filming, some slight flaws in continuity were noticeable. These, however, will be remedied.

A film record of the local Jubilee celebrations is now being edited and titled. At the invitation of the Manchester C.S., a party of members paid a visit to the Central Library, Manchester, for a demonstration of the R.C.A. camera.

I.A.C. Western Area Branch

Hon. Sec.: E. T. Robins, 98, Brynland Avenue, Bristol. A meeting was held recently at Pavey House, Clifton, when members were the guests of Mr. R. K. Stotesbury. Films shown included "Early Summer," which won the American Amateur Cinematographers 1st prize for photography; "To Egypt and Back," a prize-winning film in the I.A.C. competition; "The Naval Arm" and films taken by Mr. R. K. Stotesbury.

The Fellowship scheme is being extended and the secretary would be glad to hear from any members or prospective members in Gloucestershire, Devon, Somerset and Cornwall who would like to form Fellowships.

Kenton A.C.S.

Hon. Sec.: W. Dyer, 263, Kenton Road, Kenton, Middlesex. This society, formed early in April this year has held three meetings. The first two consisted almost entirely of the showing of 9.5 mm. films. These included "White Hell of Pitz Palu" and "The Informer." At the last meeting, held in the projection room of the president, Mr. Jeffress, a programme of 16 mm. amateur films with Permarec sound recording, taken

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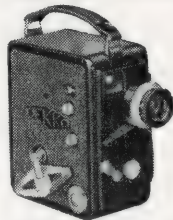
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by Mr. Jeffress, was given. Other films screened included a Chaplin comedy and some library interest shorts. New members are welcome: the annual subscription is 3/-.

Knight of St. Margarets F.C.

Headquarters: Parish Hall, Old Road, Lee. This club was started in last December when an old 35 mm. silent Ross projector was bought for £25 and installed in the hall. Film shows, for both children and adults, have been given two or three times a month and have been well attended. They included Chaplin comedies as well as educational, publicity and religious films.

The Club owns an S.P. 16 mm. talkie projector, while one member has a 16 mm. Bell Howell camera and projector. An R.C.A. 16 mm. sound camera and services of an operator for the sound has been loaned to the club, and 1,000 feet of film taken.

Kodak Works Photographic Society—Cine Section

Section Secretary: D. Fraser, Kodak Ltd., Wealdstone, Middlesex. The annual general meeting was held recently and a new committee elected. No new work was discussed as there is still some shooting to be done on the film at present on hand. H. Hentall, the producer, however, hopes to finish it shortly now that the better weather has arrived. A film of the Jubilee is being made by the club and a competition has been organised with cash prizes offered for the best film of the event.

"Situations Vacant" and "All on a Summer's Day," two productions of the Meteor Film Producing Society, were screened at the last projection meeting. These two

CLUB NEWS

(Continued from previous page)

films were greatly enjoyed and special comment was made on the excellent photographic technique. "Youth Hails Adventure," a film of the Youth Hostels Association, was also shown.

The society hopes soon to have an evening devoted to films from the G.P.O. Film Unit and in the near future a film on the new Kodak colour film "Kodachrome" will be shown.

London A.F.C.

Hon. Sec.: Miss M. Jaspar, 42, Fentiman Road, S.W.8. Amongst the many interesting projection nights held recently was a filmic demonstration of the eye as a lens. This was admirably illustrated by Mr. Freeman in his 600 ft. film—all of which consisted of animated drawings—a remarkable achievement.

The various units are busy on a quota of four films for the forthcoming year and shooting has commenced on each.

For the purpose of completing the chain of exchanged films with other societies, the club would be glad if the secretaries would arrange details with its programme secretary, Miss E. H. Lonsdale, 5, Mountfield Road, Finchley, N.3.

Oldham C.C.

Hon. Sec.: W. Rothwell Heywood, 73, Queen's Road, Oldham. The society held its first general meeting on Wednesday,

15th May, when its future policy was discussed and a short projection programme of commercial and amateur films was shown. Meetings are at present held monthly, apart from special demonstrations, lectures or picnics. It has been decided to attempt at least one story film and one documentary on 9.5mm. stock during the summer season. More members are required.

Portsmouth Camera and Cine Club—Cine Section

Hon. Sec.: C. Worley, 9, Arundel Street, Portsmouth. The winter session was concluded in May with a projection evening at which "Cross Currents" and "The Silver Sea," (Bognor Regis F.S.) were shown.

Other amateur productions screened recently include "Panshine Pansy" and "Swains and Swine" (London A.F.C.). A very interesting evening was spent when a demonstration of nature films was given, seven reels of 16 mm. film being loaned from the G.P.O. Library.

Shooting on the films of the local Jubilee celebrations has been completed. Titles have been prepared and editing is well in hand. By the time this report is in print it is hoped that both films (one 9.5 mm. and one 16 mm.) will have been publicly shown. The club is indebted to Councillor John Powell who obtained special positions for the cameramen.

Regent A.F.S.

Hon. Sec.: E. J. Parker, Kandahar, Hounslow, Hants. This society has just recently been formed. The first production, "The Red King" is already in course of
(Continued on next page)



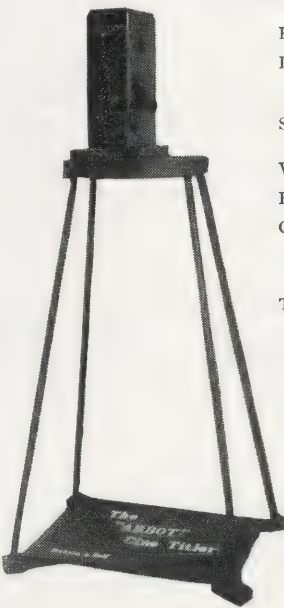
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preparation. The scenario is by W. A. Hibberd, the Chairman, and many parts have been cast. The film is based on the death of William II in the New Forest and the locations will be those where the events really did occur. More members are required.

Seall F.S.

Hon. Sec.: J. Gordon, "Bordersmead," Loughton, Essex. As a result of recent correspondence published in *Amateur Cine World* the society gives below a list of its films available for hire to other societies. "It Pays to Naturalise," 270 feet, drama; "An Alpine Holiday," 200 feet, travel; and "A Seall Gazette, Nos. 1 and 2," both 100 feet, interest. Several more gazettes are in course of production and will be available for hire when completed. All films are on 9.5mm stock, with unnotched titles.

By the end of June all the films will have had post-recorded sound added to them by the Permasec system at 33½ revs. per minute so that societies or lone workers who possess such apparatus can hire them. There is no hiring fee for the film, but if discs are hired a fee of 1/- per reel is charged. Postage, however, must be paid both ways.

Shirley C.C.

Leader: N. Edwards, 48, Bennett's Way, Shirley, Surrey. The technical section have been busy preparing for the first production, provisionally entitled "Painless Extraction." The scenario is in course of preparation and work should begin towards the end of June.

The projection section have held some interesting meetings, notably the one on April 30th, when "The Lost World" was screened. A Jubilee performance was given on May 7th, the programme consisting of "Memories of Devon," a travelogue by N. Edwards, "Pathe Gazette" and "The Ring," starring Carl Brisson and Gordon Harker. "The Covered Wagon" was also shown at the next meeting on May 21st. There are still vacancies for new members.

Stoke-on-Trent A.C.S.

Hon. Sec.: H. F. Morley, "Lydenhurst," Oxford Road, Basford, Stoke-on-Trent. This society was formed on April 30th, 1935, when the first inaugural meeting took place at the Grand Hotel. A large number of films was available at the first projection evening—one member having about 10,000 ft. of 16 mm. film at the society's disposal.

CLUB NEWS

(Continued from previous page)

No definite production will be embarked upon until the capabilities of every member is known. All sizes of film stock will be used. There are about 16 cameras in the club, including a professional camera.

Wallasey A.C.C.

Hon. Sec.: J. F. Broome, 31, Serpentine Road, Wallasey. The society held its first annual meeting on March 26th. The chairman, H. C. Tristram, and the secretary were re-elected, while the treasurer, C. H. Leggett, was elected vice-chairman and now holds both these posts.

The weekly meetings have proved very successful, the society having screened approximately 80 films. To wind up the first year a birthday dinner was held at the Victoria Hotel, New Brighton, and after the toasts the first shots of the society's new comedy, "The Bathroom Door" were screened. Mr. H. C. Bebington gave a very interesting talk on "Making up for Amateur Movies" with a demonstration on April 23rd.

The club wishes to thank other societies for the loan of films, but would like to draw attention to the trouble that has been caused by the late return of films after hire. Films are wanted for showing from June onwards. The club will gladly loan any of its films in exchange.

West Essex F.S.

Hon. Sec.: A. Watson, 9, First Avenue, Plaistow, E.13. Work is still progressing on "The Student." An attempt was made on May 12th to complete the studio work, but time proved too short. The society has secured facilities at Toynbee Hall for filming the lecture room and examination scenes in the film. A start on the exteriors will be made as soon as suitable weather arrives. The male lead is being played by the secretary.

The monthly meetings have been well attended, the one held in May being attended by all the members. Several talks have been given recently, including one by Mr. Green, secretary of the North London F.S., who also gave a 16mm. show of his own and other films.

A debate on the merits of the continental film resulted in a plea for a wider exhibition

of these films. A short experimental sequence entitled "Gunman," taken by members, will be shown at an early meeting, accompanied by a talk by Miss Alicia Chapman, who is responsible for the camera work, and followed by a critical discussion.

There are still a few vacancies for active workers.

West Middlesex A.C.C.

Hon. Sec.: G. H. Allen, 110, Argyle Road, Ealing, W.13. The club is very busy at the moment on "Fame." This film centres round the dream phantasy of a mother whose child is destined to become a famous ballerina. Interiors of theatres, dressing rooms and other back stage scenes play an important part in this film, but the club carpenters and set builders are well able to cope with these as the club have recently moved into more spacious quarters. These comprise a projection theatre and a well appointed studio, with ample space for the erection of two or three sets at a time. A large self-contained switchboard will feed a dozen lamps of full capacity at a time and completely solves all lighting problems.

The film is being shot on both 9.5mm. and 16mm. stock. The cameramen were able to shoot some of the scenes arising in the ballet dancing sequences from the wings and flies of a theatre during an actual performance. The lighting, although good, was not entirely satisfactory.

The club recently had a visit from members of the Greencroft Club.

Wimbledon C.C.

Hon. Sec.: C. W. Watkins, 79, Mostyn Road, Merton Park, S.W.19. Last month saw the close of a most successful winter session, during which many enjoyable film evenings and the judging for the "Brunel Cup" and the annual cine dance took place. Meetings have been most instructive and interesting. The current production entitled "Holy Smoke" is nearing completion.

New members contemplating entering the competition for the "Brunel Cup," judging of which will take place in the autumn, are advised to get busy and consider any suitable subjects, as the old members have already begun to make active progress in the preparation of competition films for next season.

Members made a full length record of the whole day's Jubilee proceedings at Wimbledon for the Mayor, Lady Roney (Vice-President of the club).

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Storm Over the Cine Clubs

Sir,—The publication of some of your correspondence recently has proved interesting. I notice my old friend, Mr. Ludin, is discussing a topic that he and myself have often had between us. I also noticed that Mr. Mantle, in a letter immediately following Mr. Ludin, recalls the old days when the "Gaiety of Nations" and "Extinction" films were made.

Doesn't Mr. Mantle hit the mark regarding costs? Those of us who have been many years at this enthralling hobby know how easy it is to overstep the mark. Enthusiasms—sometimes an effort to ape our professional friends—often over-rule common sense and may it be added—the past experience of "old timers."

Films need not cost the sums of money that Mr. Ludin quotes; if required we should be pleased to give the costs of all our productions (including those consisting of interiors!) to show that they can be produced *very much cheaper*. And we work on neg./pos.—usually considered dearer than reversal.

Regarding Mr. Ludin's questions of loaning films! This is a troublesome problem, for Mr. Ludin undoubtedly hits the mark in relation to some clubs. But it doesn't apply to the majority, especially the older clubs.

Generally speaking, we have found that old established clubs like ourselves have done the same for us as we do for them, viz., fulfilled every obligation made in the promise of exchange of films. They make films and send them to us for entertainment and criticisms. We do likewise and value whatever they care to remark in candid criticism.

For that reason we are still adhering to our policy—that the more films exchanged with us the better will it be for all concerned, and under this arrangement of even exchange *no charge will be made*. After all, we are amateurs! There are black sheep in every flock! Don't therefore spoil good work because of a small minority.

A. J. BROMLEY,
Chairman, London A.F.C.

Sir,—I was particularly interested in both Mr. Ludin's and Mr. Mantle's letters in the June issue. Both have raised important points concerning amateur film clubs and the movement in general.

I was very much surprised to see that "Two Candles" cost £150. I understand that it is a good example of its type. But was it worth £150? Has it warranted that expenditure? When one recalls that a few years ago Ahern, Sewell and many more pioneers, produced films with the minimum equipment and yet as far as I know no amateur film has come up to the immortal "Gaiety of Nations" and "Extinction" standard, one begins to realise that mere money and equipment has not got the modern amateur anywhere.

I maintain that there has been no improvement in the art of amateur films since the "Gaiety of Nations" period. What has happened is that film production is much easier to-day and whereas the pioneers had

to work with low-powered lights and slower film stock, they produced films *adapted* to the circumstances, e.g., the use of the close-up, etc. To-day with studios wired up to 25 kilowatts, f/1.9 lenses, super pan stock, etc., the only improvement has been in the technical reproduction of the scenario.

But as far as the technique of amateur film production is concerned I am afraid it has gone sadly back to the feeble imitations of Hollywood and Elstree. After all, an amateur cannot expect to make films equal to the professional—so why try? Let him cultivate a technique of his own—the pioneers of the movement did; they did not have the technical advantages which the present amateur has.



Scene from "The Bathroom Door," Wallasey A.C.C. film now in course of production. Left to right: H. C. Tristram, Mrs. Broadbent, A. Dean, A. Green, Miss Leggett.

The average amateur film club production to-day is rather a half-hearted affair, which satisfies only its producers. If Brondesbury are going to expend £150 on a production, let us see something which will leave a milestone in amateur film history—and all the very best of luck to them.
Ashley Park Road, THOMAS R. B. CHING.
Walton-on-Thames.

Sir,—Referring to Mr. B. Ludin's (Brondesbury C.S.) letter in your June issue, I should like to express my personal opinion with regard to the exchange and hire of sub-standard films. There is no doubt that Mr. Ludin is quite right in specifying some charge for films when there is no mutual exchange between clubs, but I do not agree to the amount he suggests.

Clubs with a small membership could not possibly afford to carry on under such conditions. I have already placed before the secretaries of two London clubs (at their request) a scheme for the hire and exchange of films, according to the status of the club, this I enclose herewith.

It is definitely time that some association was formed, as the number of cine clubs is steadily increasing and the present method of film hire and exchange is becoming more complicated and unsatisfactory every day. Some hard and fast rule must be laid down with regard to the return of films after showing, as 'let-downs' are too frequent; my club has suffered considerably through the lack of attention given to this matter.

The scheme which I enclose has not been accepted by my club, as they prefer to have films free of charge, or in exchange, but I am quite prepared to do all that is possible to assist in some formation of a scheme to enable a fair hire and exchange system to come into force, quite apart from my club activities.

We make every effort to produce films and offer in exchange and always pay all postages due. Our membership is approximately thirty, subscription £2 2s. and after paying rent, light, film production charges and postages on films on loan, it positively proves that to hire at 2/6 per reel is right out of the question. As you remark, the Brondesbury C.S. produce thoroughly and on a large scale, they are evidently a class to themselves and can afford to pay high rates for films, especially if they have a very large membership. Societies of this standing should be in a special category. I should like to hear from any society interested in a scheme.

W. BROOME,
Hon. Sec., Wallasey A.C.C.

Mr. Broome's scheme provides for the formation of an amateur cine association, all clubs wishing to participate in the hire or exchange of sub-standard films to be registered. The association is to be comprised of representatives of the clubs, an annual subscription of 10/6, payable on registration, being suggested.

Meetings to be held two or three times a year at a central point to enable club representatives to be present at minimum of expense. Only clubs joining the association to be supplied with films.

Film Hire.—A., Clubs whose membership exceeds 50, 1/- per reel; B., Membership 25—50, 6d. per reel; C., Membership under 25, 3d. per reel. Postage extra in each case. D., Exchange of films by mutual arrangement. Clubs who delay in returning films to be fined 1/- per reel. Any club breaking the rules of the association to be refused any further films from members of the association.—EDITOR.

Sir,—Firstly, let me congratulate you on the very interesting June issue of *Amateur Cine World*, the only fly in the ointment being Mr. J. Mantle's letter.

Personally, I think *Amateur Technique* is very much the same as our dear old Loch Ness Monster. The only visible "Amateur Technique" to-day shows itself in nearly all the club reports thus—"According to schedule," "On the floor," "Technical staff," "Doped," "On the editing bench."

(Continued on next page)

Hiring Fees for Club Films?

(Continued from previous page)

The rest of these reports (or ravings would be better) would not be tolerated in a girls' school magazine. The sooner clubs get away from this stuff and leave off telling the world how they thoroughly enjoy library films, the better we shall be regarded by all. No wonder the reports are now printed smaller and shorter!

After all, our criterion is Hollywood or Shepherd's Bush. They do not produce films entirely in C.U.'s or M.C.U.'s, at least not in any quantity. Neither do they shoot in somebody's back yard, or in a room twelve feet square. It sounds rather inane to ask why So-and-So Society has installed thousands of watt lighting (and Battersea Power Station don't you think? No cameraman ('ace' I should have said) can produce photography with 400 watts at f/1.9 as good as another with umpteen watts at his disposal whereby he can shoot at f/7. That's obvious.

I agree with all Mr. Mantle says about "Gaiety of Nations" and "Extinction," but both stories are exceptional and the former leaves no room for development. I have seen dozens of club productions which have given me a pain in the neck (yes, I include "B" as well), and all because they have tried to be different from the professional or tried to beat them even in some cases.

The best club film sequence I have seen was the execution of a spy (I cannot recall its name), produced by the Newcastle Club and shown at a B.A.C. show in Wardour

Street several years ago. This proved to me how convincing and how necessary the long shot is.

J.W.M.'s revelation about one inch lens in a room twelve feet square interests me immensely and perhaps he will let me know if the film in question is available to hirers. If so, my club will be willing to pay 2/6 per reel and postage if only to catch a glimmer of this "A.T."

Finally, a big pat on the back for Mr. Reid re camera design. His letters make it obvious that he is a cameraman and knows what's wanted badly and also that he doesn't write "reports" for clubs.

Formosa St., W.9.

GEORGE W. EVES.

Sir,—It was with very mixed feelings that I read Mr. B. Ludin's letter in your last issue. Apparently Mr. Ludin (and presumably the rest of the B.C.S.) have a marked contempt for any club which is unable to turn out productions as fast as they!

I would like to point out to Mr. Ludin, if I may, that many clubs, such as the Hitchin A.C.C., have not yet completed a year's existence! Also, in a place like Hitchin, a mere country town, there is not the support that can be so easily had from London's vast population! The average club has not half the facilities which the Brondesbury possess and neither does it extort small fortunes for subscriptions! And if Brondesbury insist on having copies made of every scrap of film they shoot, then surely Brondesbury must pay for them!

I think Mr. Ludin is taking a very selfish view of the whole affair! Doesn't he like helping other clubs that aren't quite so well off as his? In its early days my club received a lot of valuable assistance from our neighbour, the Luton A.C.C.—assistance, mark you, which was freely and willingly given—not measured in half-crowns!

The subscription of my club is 10/6 per year and no extras, and for my part I would willingly dispense with this, were it possible! I can quite understand applicants not troubling to reply when Mr. Ludin tells them the subscription is two guineas per annum! By charging 2/6 per reel for the hire of their films, Brondesbury have added the last touch of professionalism to their organisation and can no longer claim to be an amateur enterprise and I should be sorry to see any other club make such a fatal move.

The time has come for Brondesbury to acquire a larger size in headgear!

H. C. GREEN,

Hon. Sec., Hitchin A.C.C.

Sir,—As the Programme Director of Cine-Sound Productions, a newly formed cine society, I should be glad if you could allow me a little space in your valuable paper in order to express my views on the statements of Mr. Ludin in this column last month.

I agree with him entirely in regard to those societies who never produce films. These people become nothing more than parasites of the producing societies and I shall certainly make a recommendation to the committee of my society that we make a charge for the hire of any films we produce in the future.



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AMATEUR CINE WORLD COMPETITION

For the convenience of new readers we summarize below the regulations governing our 1935 Compétition.

There is one subject only—"The Family." Each film submitted must be built round the family—at play, on holiday, at the seaside. . . . The subject is capable of an infinite variety of interpretations, but you must contrive to make your film, personal as it is, of interest to outsiders. That is one of the objects of the competition. You must build a little story or theme round the members of the family selected for filming. Suggestions for various treatments were given in *Amateur Cine World* for March, April and May.

The awards are: A gold medal and cine goods to the value of £15 to winner's choice for the best 16mm. film; a gold medal and cine goods to the value of £15 to winner's choice for the best 9.5mm. or 8mm. film; and £5 cash for the best film, irrespective of size of stock, made by a beginner.

Readers entering for the beginners' section must have taken up amateur cinematography not earlier than August, 1934. They must enclose with their entry the receipt for their camera, or if this is not available, a declaration from their dealer that the camera was bought from him not earlier than August, 1934. They must also copy out, sign, and enclose with their entry the following declaration: "I have taken up amateur cinematography for the first time not earlier than August, 1934 and the camera with which this film is taken is the first I have handled."

Each film submitted must run for not more than 7½ minutes. Titles may be done professionally, but should two films be equal in merit, the prize will go to the competitor who has made his or her own titles.

Closing date: September 15th, 1935

Like Mr. Ludin, we are having difficulty in obtaining members, as it is necessary for us to make a reasonable subscription, for when we do start production we want to be able to produce something worth seeing. This brings me to another point. Mr. Ludin appears to be quite agreeable to lending films to other societies, providing he receives a film of equivalent length in exchange.

Now this society could to-morrow, rush into production, shoot 300 feet of film, and so have something to exchange.

I would not like to say, however, what the resultant film would be like to watch; it would most likely be shoddy work, but there would be 300 feet of it and it would apparently satisfy Mr. Ludin.

That is not the policy of this society, however. We would far rather wait until we had something worthwhile to offer, even if it means being deprived of programmes for one year, than waste time and film just for the sake of having something to show our members during the present year's production.

I should like to know too, how the Brondesbury Cine Society managed to find programmes when they were in our position. Every society has to make a start and it is the starting of a society, not so much the subsequent running of it, that brings grey hairs to the heads of those responsible.

Having put this side of the question forward, I would like to conclude by wishing the Brondesbury Cine Society every success and may they be free from spongers for evermore.

A. C. EAGLEN,
Programme Director, Cine Sound Productions.

Sir,—I hope you will grant me a little more space in your columns, so as to answer the many letters I have received regarding the opinion I expressed in your issue last month about the making and hiring of amateur films.

If it has done nothing else, it has made it clear to some clubs that changes are necessary. One letter I received (and much appreciated) was from an official of a newly-formed club, who describes those amateur societies which hire films and offer nothing in exchange as "parasites." Well, I did not want to be so drastic, but there you are!

He says he finds it difficult to get new members, and has to show films so as to attract them. That is where the trouble begins. How, he enquires, did the B.C.S. start? It grew out of the Kilburn and Brondesbury A.M.S. and when I was asked to join it they were just finishing the well-known prize-winner, "All Is Not Gold." The subscription was 10/6 for "acting" members and a guinea for "technical" members, and each evening when shooting, a collection was made for the cost of films. On projection evenings we showed library films and members' efforts, and only twice, I believe, did we borrow films from amateur clubs.

Our new headquarters were in a shocking state when we took them over two years ago, but I made up my mind to make the B.C.S. second to none, in the matter of studio and projection theatre (which are separate) and from what people tell me, I have succeeded. We are making films to-day, and using only 1.5 lens at f/4.5, taking in a set 16 ft. square. We believe in close-ups, and plenty of them, but not in making nothing other than "Crytals," "Gaiety of Nations" and "Extinction," much as we admire them (we have shown

them ourselves twice). 35 kw. lighting is useful.

I see no reason why clubs should not "play at Hollywood"; it is fun, and it is certainly time amateur films improved; professionals have made enormous strides during the last five years. I admire those societies who make close-ups when they have no other alternative,

I suggest holding a meeting at our studio, to discuss the matter. I have written to most of the London clubs, and shall be pleased to see any amateurs anxious to help the amateur movement.

I wish to thank all those who wrote to me, and especially you, Sir, who have helped amateurs so much.

B. LUDIN,
Brondesbury C.C.



Joan Hollidge and Leslie Cresswell in a dramatic scene from "Night Adventure," which is being produced by Aristos Photoplay Productions. Another still from the film appears on page 187.

but is it not a matter of "Hobson's choice"?

I think the reason why so many clubs fail is that cinematography is an expensive hobby; Clubs have sprung up like mushrooms, and gradually they fade away. They are usually run by the efforts of a few, and when they get tired, that is the finish. There are, however, a few clubs (I am thinking of London Amateur at the moment) which do good work, but would do far better if they had excellent facilities in their studio.

Another early film of Mr. Docker's was also of royalty—I believe King George was one of the party—at some civic function in Cardiff, and Mr. Docker once told me of the delighted cries of recognition when this film was shown to the royal family by command of the Queen at Buckingham Palace.

Mr. Docker had portions of these films in his possession until not long before his death, when they were unfortunately destroyed in a fire.

Temple Fortune. R. D. BLACKER.

Mr. A. B. Morris, of 183, Cloberhill Road, Knightswood, Glasgow, W.3., wishes to get in touch with local cine enthusiasts.

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Your PROBLEMS Solved

MAKING FILM OF WALKING TOUR

"I am going on a climbing and walking tour of the mountains of North Wales and should like you to help with the scenario. I shall have only one companion and shall be staying at hostels for the night. I am a lone worker and have had a lot of trouble lately with my movies through lack of action. In the case of North Wales, it looks very much as though it will be a repetition of one figure walking along, down and so on. I intend to take about 200—300 feet."—I. W. A., Stretford, Manchester.

We suggest that you open the film with a shot of typically rugged Welsh mountain scenery. Hold for a few seconds, then pan along to your companion walking towards the camera. Allow him to approach nearer, then take a semi close-up of him as he scans the horizon, the camera being near the ground. He could then take out a map and consult it, giving you an opportunity of following the shot with one of the map of the district to be traversed.

Startling Effect

Alternatively, if you are going to do some strenuous climbing you might consider this beginning. Open with mountain shot, the camera trained on rocky crag in foreground. Hold for four or five seconds, then have your companion jump right into the picture. For instance, if he were standing on a rock, the opening shot would show only the base of it (he would not be seen) then with startling suddenness he would literally drop into the scene.

This device, which can have a very startling effect, was used to very good purpose in Anthony Asquith's film, "A Cottage on Dartmoor," produced some years ago. The film opened with a shot of a typical Dartmoor stone wall (the top of it was not shown) and then after a few seconds an escaped convict dropped down without any warning into the picture.

Since you wisely wish to avoid having one figure walking along, up and down throughout the film, concentrate on the actual climbing. Thus, instead of your companion being an incidental introduced with monotonous regularity into the scenic shots, the latter would take second place, but at the same time would not be a mere incidental. To take an instance,

On this and the following pages is a selection of replies to readers' enquiries. A large number have been sent by post. If a postal reply is required, please remember to enclose a stamped addressed envelope. Address your enquiry to the Editor "Amateur Cine World," 4-8, Greville St., London, E.C.1. We would remind readers that the coupon on page iii. of cover must accompany each query. The coupon is available for one question only.

you could show him climbing up a crag. The actual climb might be a very easy one, but if you select the camera angles with care it is a comparatively simple matter to make it appear hazardous.

One way of doing this was shown in an illustration on page 163 of the July, 1934, issue of *Amateur Cine World*. This depicted a young man perched on a small rocky eminence overlooking a mountain. The immediate foreground is included, which shows that the rock is only a few feet high and that a child could climb it. But cover up the foreground and it seems as if the climber is on a dizzy height. In other words, omit those portions of the landscape which will enable the audience to gauge relative heights.

After a few shots of the climber struggling up, film him turning his head and looking back, then follow with a view of the way he has come. Unless you wish the film to be an authentic record of the tour, it is not necessary to show the actual scene. It can be another and more awe-inspiring one. After all, if you are "cheating" in regard to the climbing, there is no reason why you should not do so in regard to the views. This "cheating" with the camera and the matching of shots will provide you with an interesting exercise which you should find quite enthralling to work out.

Shots with 'Human' Interest

When the climber gets to the top, have a view from there, and so on. Try and get a goodly number of close-ups. Show his studded boots slithering about as he tries to get a grip. Get close-ups of details which show the essence or mood of a scene.

The Youths' Hostels will provide you with some interesting shots with 'human' appeal. If you bathe in any of the three lakes you mention, take some shots of the bathing. One way of doing it, introducing the scenic element, would be as follows: Open with a view of the lake, preferably taken from a

height, climber in foreground. He starts to run towards it, throwing haversack and other impedimenta to the winds. Fade out, fade in with a shot of him in the water.

Here is another way of doing it. Show the lake and then a close-up of him mopping his shiny, travel-stained face (if it is not shiny or travel-stained, some water and dirt will make it so). He looks longingly at the lake, a dreamy expression in his eyes. Double expose water of the lake rippling across his face. Fade out his face, hold on to the water for a few seconds, then show him swimming idly into the scene.

Various shots of him in the water follow; fade out, then fade in with the close-up of him looking longingly. He sighs, collects together his pack, etc., and goes off in opposite direction—it has all apparently been a projection of what he himself is imagining, but it has the effect of showing the lake and useful shots of himself in it. Too often holiday films are straightforward records without any imaginative touches whatsoever in them, but as this simple little instance shows, there are ways and means of recording actual scenes in an imaginative way. One word of warning—do not always have the climber in the picture, or your audience will rapidly tire of him.

FILM OF GOLDEN WEDDING CELEBRATIONS

"My grandparents are going to celebrate their golden wedding shortly and I wish to take some pictures. Can you suggest some way of going about this to avoid having a mere succession of various members of the family on the scene? There will be a gathering of the family in the garden and lunch in a marquee. I shall take about three reels of 9.5 film." P.N.J., W.C.1.

This film will necessarily consist of a series of family portraits in which those of your grandparents will be most prominent. Your aim must be to weld those portraits into some sort of simple little plot, so that the film is not just an animated family album.

It might begin with a shot of a calendar showing the appropriate date in 1885. If you are not much good at lettering you can cut out and assemble the numerals from any calendar. Double-expose or fade in shot

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of a young man's hands and a young woman's hands (close-up). The young man's hands put a wedding ring on finger of girl's hand. Fade out.

Fade in your grandparents' hands, clasped, against a calendar showing the appropriate date in 1935. Fade out calendar, but hold on to shot of hands. Trolley back until you get an m.c.u. of your grandparents in the garden. If you do not feel disposed to try the double exposure, the shots of the hands can immediately follow those of the calendars, or the hands can be shown in front of them.

After the shot establishing your grandparents in the garden, show a number of your relations with them. Grandfather consults his watch. Turns to grandmother and talks to her, shows her watch. Cut to road with two of your relations hurrying along it, accompanied, if possible, by children, the children tugging at mother's skirts to hurry her along. Cut back to grandparents with assembled company, but viewed from that part of the garden into which your two relatives and children will come.

They arrive on the scene and one of the small girls dashes up to greet her grandparents. It might be worth while following her with the camera (perhaps you can persuade someone that if you ride behind her in a perambulator the perambulator will not suffer in any way—it depends on your weight and your relations' good nature!). Close-up of the greeting. Do not, however, feature the arrival of many of the guests or the film will become monotonous.

The most pliant material you will have at your disposal will be the children. Film them when they are playing happily, unconscious of the camera and cut in close views of their elders watching them, their expressions showing how they react to the children's play. If they do something very amusing or anything of a very amusing nature happens, film it and then later get shots of the elders laughing and looking in a certain direction.

Element of Anticipation

After a number of these shots, splice in the shot of the happening that causes their laughter. In addition to giving you some useful close-ups it will also enable you to impart an element of anticipation to the picture. The audience will be eager to know what it is all about. The actual shots of them laughing can, of course, be taken at any time, although spontaneous laughter is preferable.

You can give an amusing touch to the picture by cutting in every now and again a shot of one of your relatives vainly trying to put on his tie or something of the sort. Filmed by the open bedroom window on a sunny day, no artificial light will be necessary. When the 'festivities' are over, cut in the shot of him still trying to tie the tie, eventually throwing it down in disgust. These sequences can, of course, be filmed at any time.

The lunch in the marquee will give you an opportunity of showing the guests toasting the hosts. Arrange a reflector to throw the

light back into the tent and you should be able to get some useful shots. An article that would help you, "Simple Reflectors and How to Use Them," appeared in the August, 1934, issue of *Amateur Cine World*.

LENS SETTING

"I have purchased a Dekko camera fitted with Ross 1" f/1.9 lens. Have tried taking sub-titles (white on black) indoors with aid of reflected sunlight at distances from 18" and up to 48", measured by tape, the camera at full aperture f/1.9. The results were badly out of focus; would this mean the lens is not suited for the camera or what? I could do no more than measure from object to



Leslie Cresswell as he appears as Bob Hopkins, the husband, in "Night Adventure," which Aristos Photoplay Productions are now making.

diaphragm to the inch, adjusting the lens, etc."—G.D., Bickley.

If you have carefully measured distance between subject and lens diaphragm, and have then set the focussing scale on the lens to correspond, the focus should be dead sharp even at open aperture, provided you have not over-exposed. In the latter case irradiation of the light rays within the film during exposure may give an unsharp effect.

We suggest you test the setting of the lens by putting up a series of objects (such as match boxes) in echelon in front of the lens, and setting the focus at the distance of the centre one. If, on examination the photograph obtained shows its greatest sharpness on one of the objects nearer to or farther from the camera, then the setting of the whole lens in the camera mount is inaccurate. If the whole of the subjects remain unsharp, then the inference is that the lens itself is badly corrected. In either case, the camera and lens should be submitted to your dealer or the manufacturers.

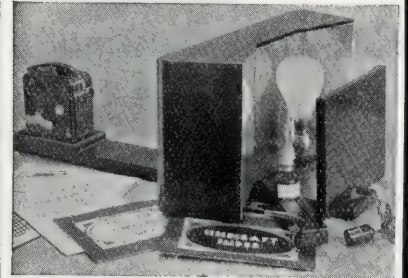
TITLING

"I have an Ensign f/2.7 Autokinecam (Zeiss Tessar lens) and wish to construct a simple titling device as per sketch attached. Is any other supplementary lens required for this lens which can only be focussed to the minimum distance of 0.9 metre? Also what would be the size of the card and at

(Continued on next page)

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REPLIES to READERS

(Continued from previous page)

what distance from the front of the lens? I am sure a very simple titler will be good enough for this country as the light is always very good. No electric current is available."

—A.H., Soroti, Uganda.

Unfortunately you do not state the focal length of your Zeiss Tessar f/2.7 lens, but we presume it is of 1-inch (or 25 mm.) focus. In this event, as the minimum distance to which you can focus is 0.9 metres (36 inches near enough) the smallest sized title card which you can photograph without the aid of a supplementary lens is 16½" x 12½". This is the actual area photographed and your card should be somewhat larger to ensure that its edges are not photographed. Such a card should, of course, be set at exactly 0.9 metres from the camera lens.

If, however, you use a supplementary lens of 18 inches focus, then the title card would need to be only 8½" x 6¼". The supplementary lens must be placed direct on to the camera lens and the title card must be placed at a distance from the supplementary lens exactly equal to the focal length of the latter, thus: set title card at a distance of 18 inches when using a supplementary lens of 18" focus, and so on.

Size of Card

You will appreciate that the size of card which you should use depends entirely on what supplementary lens you have available, and whether your camera lens is of 20 mm. or 25 mm. focus.

Your letter was written before you could have seen the series of articles on "Titling" which are now appearing in "Amateur Cine World" (it started with the February, 1935, issue) but you will find that all you wish to know is fully explained in this series, and details are also given of a home-made titling stand which has proved most popular among readers.

We regret that we are not able to give very definite information about the exposure required in African sunlight, but for normal speed film we would suggest f/5.6 to f/8, and for high speed panchromatic film from f/8 to f/11. We do not think you will be able to use smaller stops than these for title exposures.

ILLUMINATION

"Assuming I am using an Ensign 300 B projector so as to get a picture 6 ft. wide, shall I get better illumination with a two inch lens or with a one and a half inch lens? I understand, of course, that in the case of the two inch lens the projector will be farther from the screen."—H.C., Redhill.

A projector gives most light efficiency with the standard projection lens around which the light and optical system is built.

Given that a picture of the same size is shown in each case, that from the 1½" lens will be a little less brilliant than that from a 2" lens.

Given that the projector is the same distance from the screen in each case, the 1½" lens will show a picture of much larger size and much smaller illumination.

A lot of this difference will be unnoticeable owing to the powers of accommodation of the eye, provided sufficient power of light is available.

DISTANCES FOR TITLING

"Mr. Abbott, in his article, gives a table as follows:

	Focal Length	Card	Distance from Lens
9.5 mm.	20 mm.	3" x 2½"	7"
	20 mm.	4" x 3"	9½"

"My camera is Pathe "B" lens, 2cm. I have purchased a supplementary lens and am told that distance from lens should be 8½". This doesn't tally with table above. Could you give me the correct distance? Lighting is two 100 watt lamps, both level with the lens."—H.J.P., Bethnal Green.

If your supplementary lens really is of 8½ inches focus, then you must place the camera at that distance from the title card. At that distance, the actual area photographed would be 3¼" x 2¾".

To us 8½" seems a very odd focal length for one of Pathescope's supplementary lenses. These latter are usually of some definite fraction of a metre in focal length, and we should imagine that your supplementary lens is actually ¼ metre (which is 9½ inches). In this latter event, your camera must be placed at 9½ inches from the title card, and the area photographed would then be 4" x 3" (near enough).

In the circumstances, set the camera at 9 inches from title card, used a card 4½" x 3½", and keep the essential part of the title within a space of 3½" x 2½".

Allow Good Margin

By "essential part" we refer to the title (picture) background which it may be desired to show. With regard to the actual wording of the title, this should in any case have an ample margin all round; otherwise the title will look cumbersome and amateurish.

If, therefore, you keep the actual wording within an area of 2½" x 2", using a card of 4½" x 3½" at a distance of 9 inches, we feel sure that you will obtain satisfactory titles with your equipment. Be certain, of course, that your camera lens is correctly centred on the title.

The object of using a card somewhat larger than the actual area photographed is, of course, to prevent any possibility of the edge of the card appearing in the finished title.

With regard to your proposed lighting of two 100 w. lamps, one each side of the lens, make sure that they are screened from the lens, use pearl lamps, and some kind of reflector for each lamp. You are working on the very minimum exposure permissible, if you propose to use R.O.F. or similar ortho stock.

FADES AND DISSOLVES

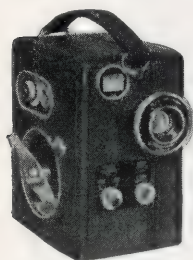
"I wish to effect some fades. How can I do this, and have 'fades' any relation to the terms 'mix,' 'wipes' and 'dissolves'? I have also heard of chemical 'fades.' How are these done?"—D.A.P., Catford, S.E.6.

A fade can be in one or two forms, either a fade out or a fade in. A fade out is where the picture goes from normal brightness more or less quickly into blackness. A fade in is a reverse of this.

A dissolve is where either in the camera or in the printer the two foregoing processes

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Pathe De Luxe Motor Camera, 3.5 lens	As new.	Cost	£13 13 0
Dekko, with 1.9 Dallmeyer lens and leather case.	Cost	£10 16 0	£8 0 0
Dekko, with 3.5 lens and Portrait attachment.	Cost	£6 16 6	£5 2 6
16 mm. Zeiss Kinamo with 2.7 Zeiss Tessar Lens	Cost	£8 10 0	£8 10 0
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W. H. ORTON

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are 'overlapped' in such a way that one picture dissolves into another without any loss of general brightness. The term dates from the old days of the 'dissolving Lantern,' where two lanterns were used side by side or one above the other with a control which turned up the light in one as it turned down the light in the other, thus making one picture give place to the other on the screen.

The simplest way to effect a fade on the camera is by turning the diaphragm up or down during exposure. This does not give a theoretically perfect fade, but the effect is quite good; but if you are working at a very small aperture in any case, will not work at all. In such conditions a neutral density filter can be used in front of the lens. This makes it necessary to work at a much larger aperture by cutting down the amount of light entering the lens and thus makes it possible to effect a fade by closing the diaphragm. A photographic "wedge" can also be used. This is a filter which is clear at one end, progressively increasing in capacity until it is quite black at the other end. This is moved before the lens. Yet another method is a special fade shutter, but these are not found on most amateur cine cameras.

Chemical fading is a method used with negative film in which the end of the negative of the shot to be faded is treated by means of a chemical reducing bath. A wipe indicates that effect where one picture appears to flow across the screen and wipe out its predecessor.

FILMING THE ALDERSHOT TATTOO

"Is it possible to do any filming at the Tattoo, using f/2.5 and super pan? — A.G.E., Littlehampton.

Except in the most brightly lit passages, we do not think you will obtain a really successful result filming the Aldershot Tattoo at a maximum aperture of f/2.5. Running the camera at half-speed will give the necessary extra exposure, but will speed up the movements of the subjects.

We suggest that you attend the Dress Rehearsal, which is held in daylight. If you apply to the organisers of the Tattoo they will probably give you facilities and permit you freedom of movement to enable you to secure better and more varied pictures.

SHOP WINDOW PROJECTION

"I am contemplating giving a film show from a shop window. The apparatus to be used is a Pathe '200B,' 250 watt lighting and the picture is to be about 2ft. 9ins. wide. I am thinking of using a coarse unbleached calico or ground glass screen." — C.B.A., Gosport, Hants.

We think you are trying to show too large a picture. In daylight, with only 250 watts, the picture will hardly be bright enough. Try a smaller picture.

A ground glass screen is suitable, but a better surface is tracing linen or similar material. Coarse unbleached calico is too opaque. The material must stop as little light as possible.

We have received from Messrs. Ensign Ltd. their latest catalogue giving details of Ensign home cine cameras and accessories. This is an attractively produced booklet of 20 pages. Full details are given in it of the famous Ensign range, including the Simplex Pockette camera and the remarkable 'Universal' film splicer.

★ STAR BARGAINS

SOME of our customers raise a point of interest. They say our advertisements have become more interesting, but wonder whether we are right in not giving examples of the typical value we offer in second-hand, guaranteed apparatus. They argue that unless a prospective customer has some idea of the value and service we offer he may never be more than a prospective customer. Perhaps they are right. We are however essentially a modern concern, born of amateur cinematography, existing because of it, and specialising in it. And because of these things we offer a service which we have not found to be bettered.

Our second-hand apparatus is tested and guaranteed—the stock moves quickly—Writing to us gives you by return a list of second-hand guaranteed apparatus available at the time—not a list prepared weeks before. But to show our appreciation of the friendly criticism which has come from our customers, here are items from our current list. Before you buy second-hand apparatus be sure to see our latest offers. It will pay you.

* S.P. complete S.O.F. Talkie, cost £80 - - - £56

Paillard 250 watt. DA, with resistance - - - £25

Paillard 250 PA, with resistance - - - £17

Pathoscope f3.5 Lux Moto-camera, as new - - - £5 5 0

Cine Nizo, (30ft.) f1.5 Meyer, cost £30 - - - £18

Cine-Kodak K, f1.9, with 3in. Telephoto and f2.7 wide angle, case - - - £34

SEE ALSO BARGAIN COLUMN

The

AMATEUR CINE SERVICE LTD.

Everything for the Movie
Maker

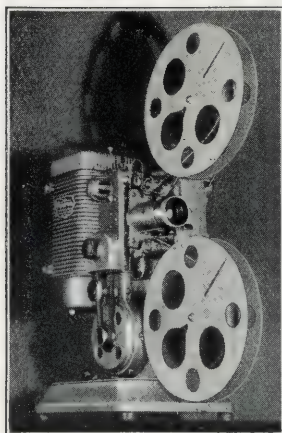
52, WIDMORE ROAD,
BROMLEY, KENT.

Phone or Wire - Ravensbourne 1926

* SOFT FOCUS *

Willo Soft Focus Attachments, with six assorted mattes, giving every possible soft focus effect, from slight to heavy, vignettes, etc., etc. Ideal for ladies close-ups, removes freckles, facial lines and gives the appearance of a professional "make-up," pictorial landscapes and other artistic shots. Adjustable mount. Fits any lens. Complete 42/-

* £39 10 0 *



16 mm. New Ampro Bronze Super Projector

Large F 1.8 Super lens, 500 watt coiled coil direct illumination, lamp built in venturi patent tube (passing every iota of light through condensers), booster reflectors, every possible movement, forward, reverse, rewind, stills, tilting head; high speed rewind (just press the button, that's all), gear centralised tilting head, patent unique shutter (giving rock steady absolutely flickerless pictures, even at half speed), silent running by synchromesh gearings (no noise whatever), central oiling, unique kick back claws and feed (films can be run through indefinitely without any wear on films whatever). All thick bronze ripple finish, complete in russet carrying case. Wonder Projector.

NEW • £39/10/0 • ONLY

7 days' approval by post anywhere
Exchanges. Hire Terms. Sole Agents.

USED BARGAINS.		7 Days' Approval
9½mm. Pathe Motocamera	f/3.5, cost £10 10s.	just as new .. £4 17 6
16mm. Ensign, f/3.5, two speeds, interchanging lenses, compact, 50ft. model	..	£6 17 6
9½mm. Pathe Super Films, few left, write wants	..	12/11
16mm. Kodak BB, f/3.5, cost £14 ..	£7 15 0	
16mm. Ensign, f/1.8, 100 watt, cost £26, complete	..	£7 15 0
16mm. Simplex, f/3.5, 1in. thick, only	£15 15 0	
9½mm. Pathe Motocamera, Zeiss Tessar, f/2.7, cost £18, snip	..	£6 17 6
16mm. Filmo, f/3.5, 100ft., case, as new	£15 15 0	
60 x 45 Beaded Screen, auto lux case	£6 17 6	
Pathe Supplementary lenses, complete	14/11	
16mm. Ensign, f/1.8, 250 watt, cost £50, like new	..	£15 15 0
Pathe Automatic Rewind	..	7/11
Pathe Iris Vignette	..	3/11
9½mm. Cine Nizo, f/2.8, 100ft., cost £36	£19 19 0	
8mm. Stewart Warner Projector, Dallmeyer f/1.9, 3 speeds, as new	..	£11 11 0
20mm. Dallmeyer, f/1.5, wide angle	£6 17 6	
16mm. Filmo Projector, f/1.8, 200 watt, complete	..	£14 14 0
8X Prism Binoculars, centre focus, as new	45/-	
6ft. Beaded Screen, as new	..	£5 17 6
8ft. Beaded Screen, as new	..	£9 9 0

WANTED.—Apparatus in exchange for Latest New Models. All makes supplied. Immediate Deliveries

EDWIN GORSE

86, ACCRINGTON ROAD, BLACKBURN

Cine Book Shelf

"Telephotography," by Cyril F. Lan-Davis, F.R.P.S. (Fourth edition by H. A. Carter, F.R.P.S.) Pitman 3/6. Since its first publication in 1912, "Telephotography," by Lan-Davis, has been the recognised popular but scientific authority on the subject. Now it has been brought right up to date by Mr. H. A. Carter, whose firm, J. H. Dallmeyer, Ltd., is known to every earnest photographer and cinematographer. Mr. Carter and Dallmeyer have ever been in the forefront of the development of amateur cinematography and this outlook is reflected in the additions which have been made to this book, dealing with the telephoto lens in its application to the sub-standard camera.

Actually the sub-standard section touches on many other things beside the telephoto lens which are of immediate interest and value to the amateur cinematographer, but perhaps the most important function which the book accomplishes is to make the reader understand the wide application of telephotography apart from those uses with which it is usually associated. For instance, Mr. Carter descants upon the advantages of this type of lens for close-up work, not only from the point of view of convenience, but because of the very much better 'drawing' of the object which can be obtained. He also points out very many other applications which will be novel to many amateur cine workers. We heartily recommend all our readers to expend the modest 3s. 6d., which is the price of this capable little volume.

"Modern Make-up for Stage and Screen," by N. E. B. Wolters (Lovat Dickson, 3/6) is a practical book on make-up by a practical wigmaker. Mr. Wolters is a member of the Incorporated Guild of Wigmakers and Perfumers and he has instructed many professional perruquiers.

Unfortunately, only one chapter in his otherwise excellent little handbook is devoted to cine make-up. The merits of grease paint versus Max Factor make-up are fully discussed and the correct Max Factor numbers for different types are suggested.

One of the most valuable chapters in this book is that on character make-up, in which the author shows clearly how to indicate the various ages in woman. Amateurs have long wanted advice on this essential subject, which is not usually covered in books on make-up. Matheson Lang writes an introduction and the volume is illustrated by many photographs.

"Practical Set Structure for the Amateur Cinematographer," by D. Charles Ottley (Pitman, 5/-). Addressed to the amateur cinematographer, this book, rightly or wrongly, assumes complete ignorance and in addition a very low level of intelligence on the part of the reader. The matter in general is very elementary and although the descriptions are detailed, there is little that the average handyman about the house would not know and which has not already been fully covered in this journal.

The sections dealing with the electrical requirements appear to be dangerous in their advice. Extreme caution should be exercised in following such advice as "pick up the mains at the most convenient point. This

Have you seen this great new journal for Athletes?



OFFICIAL ORGAN OF THE AMATEUR ATHLETIC ASSOCIATION

Edited by

CAPT. F. A. M. WEBSTER

The immediate success of the first issue of "Amateur Sport and Athletics" proves that there had long been a demand for a monthly magazine containing profusely illustrated articles on every aspect of field and track athletics.

—In the July Issue:—

"A Jubilee of Athletics"

How records have been broken during the past 25 years, by Harold M. Abrahams.

"Winning an Olympic Title"

Training for Record Breaking, by Tom Hampson. (World's 800 metres Record Holder.)

"Finland's Athletic Successes"

Importance of Hot Steam Baths and Ski-ing, by Captain Herbert Beck.

"[Making a Getaway]"

A Good Start is half way to victory, by J. C. McPhail.

Nurseries of Sport—No. 2: Shrewsbury

2 pages of pen-pictures and photographs

"Athletic Common Factors"

by F. A. M. Webster.

"Training to Triumph"

Exclusive Training Scheme, by "International Coach." etc., etc.

6 D.

Every Month

July Issue on Sale June 20

Obtainable from all Newsagents and Bookstalls, 6d. or by post 7½d. from A. C. Burt, Link House Publications Ltd., 4-8, Greville St., London, E.C.1.

EVERY ATHLETE NEEDS IT!

TRAVELLERS AND REPRESENTATIVES

Live Representatives required

by leading Distributors of Cine Apparatus. Must be fully conversant with the Trade. State fully if handling other Cine Apparatus, nature of such apparatus, and territory covered. Remuneration on commission basis—excellent selling lines that defy competition

Territories available

1. SCOTLAND.
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Write giving fullest particulars, copies of two recent references, and stating territory required to

THE MIDLAND CINE SERVICE

MIDLAND BUILDINGS,
SHIPLEY, YORKS.

TELEPHONE: - - SHIPLEY 1597

"The House of Better Movies"

THE HANDBOOK OF 8mm CINEMATOGRAPHY

BY ERIC F. IMPEY

HERE IS the book about the latest Home Movie system. The author deals thoroughly with all essential points, and gives full descriptions of the apparatus by various makers now available.

The book is also a complete treatise on amateur cine work. Easily-made Screens, 8 mm. enlargements, specimen Titles—these are some of the other features of this new volume, which can be obtained through any branch of W. H. Smith & Son, your cine dealer, or direct from EDWARD BAGSHAW & Co., 97, Hereford Road, London, W.2.

PRICE 2/6

Post 2d. - - 138 pp., illus.

will probably be a normal lighting point from which we must remove the bulb and plug in an adaptor."

AMERICAN 16mm. TALKIES.

We learn from R.C.A. Phototone, Ltd., that several of the larger American producer-distributors are considering the advisability of taking from their shelves outstanding features of past seasons, now out of general distribution, and reducing them from their 35mm. size to 16mm. for distribution in the non-theatrical field. They will be made according to the S.M.P.E. standard for 16mm. films.

"There is bound to be a certain amount of opposition from the regular cinema trade to any movement in this direction," writes R.C.A. "There is no doubt, however, that the release of a large number of really entertaining films which would be made possible would be a great help and encouragement to amateur film societies and organisers of commercial, education or charitable cinema shows.

"No exhibitor would think of showing these films himself as the public would not pay to see them. It seems therefore that there is very little justification for protests from the cinema trade."

HUNGARIAN FILM CONTEST.

An International Amateur Film Contest is announced by the Hungarian Amateur Film Club. Films that have won prizes in other competitions may be submitted. There are three categories: 16mm. and 17.5mm. class, 1; documentary, 2; photoplays, 3. films which do not come under the above headings; 9.5mm. and 8mm., same three classes; colour films—any width, any subject. A silver cup and a silver bronze medal will be awarded for each category and we understand that prizes of cine goods will also be given.

The film selected as the best from all of the entries will win the municipal prize of Budapest—the challenge cup of St. Stephen. There is a small entrance fee. Every entrant will receive a certificate. Last day for entries, August 1st. Full details and application forms can be obtained from the Amator Mozofenykepezok Egyesulete, Budapest, VIII Rakoczi ut 19. felem. 16. No inconvenience in getting the films back from Hungary without paying duty need be anticipated, provided they are registered on leaving.

KODAK PHOTO-MURAL.

A great deal of interest was aroused in photographic circles by the large Kodak Photo-Mural (960 sq. feet) which was displayed at the Congress of the Professional Photographers Association at the Great Central Hotel, Marylebone, recently. The complete mural has now been re-erected at the Kodak works, Harrow, where it may be viewed until 31st July. Kodak Limited will be pleased to entertain photographers visiting the works if they will advise the Professional Department, Kingsway, London, W.C.2., of their intentions to visit the works and see the Photo-Mural.

LONDON SCHOOLS F.S.

A film society whose objects are to promote the use of the cinema in schools as an aid to teaching and as a cultural influence was inaugurated at a meeting of teachers held recently at St. Bride's Institute. This is

PROFESSIONAL SERVICE TO THE AMATEUR!

Thousands of cine enthusiasts entrust their needs to us because they know that ours is the oldest, most experienced and best cine house in Britain. We have the tradition, dating back to 1897, of being the pioneers of the cine trade—thus we offer advice and experience which is invaluable to cine users.

All good 8, 9.5 & 16mm. cines in stock!

8
mm.



Cine 'Kodak' 8

Halves filming costs! Neat and compact! Easily manipulated.

£9 17s. 6d.

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9.5
mm.

Pathescope Model 'B' A good cine camera with high-grade f/3.5 lens. £6 6s. 9 payments of 14/9



Dekko

f/3.5 lens £6 6s.
f/2.5 T.H. lens £6 16s. 6d.
f/1.9 Ross or Dallmeyer £9 18s. 6d.

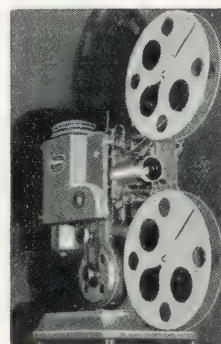
9 monthly payments of 14/9, 15/11 or 23/2

Alef Model 'B'

Interchangeable f/2.8 Meyer Trioplan, weight 2½ lbs. Detachable finder. Sweet running motor. variable speeds, Hand-some finish. £9 9s. 9 payments of 22/1

16
mm.

Latest Model J. 500 watt 'Ampro'



The finest 16mm. value. A "Rolls Royce" of projectors at a fine price. F/1.85 Projection lens of superior quality. Automatic rewind 400 feet reel in 40 seconds, may be used without the lamp Reverse and still with centralized control conveniently placed. Single lubrication system for all rapid moving parts. Fan Cooled. No wear on films. The most flickerless projector on the market. Attractive finish in deluxe carrying case. Note the attractive price too!! Complete in case £39 9 payments of 91/-

CAMERAS

SIEMENS	CINE	ENSIGN
Model A with f/3.5 lens £20	'KODAK' B.B. f3.5 lens 13gns.	SIMPLEX POCKETTE f/3.5 Ensign £20
Model B with f/2.8 lens £30	f1.9 lens 18gns.	f/2.9 Ensign £25

Any of these models on 9 equal monthly instalments.

SEND NOW FOR AN 'AVO' EXPOSURE METER 57/6 AND GET ACCURATE EXPOSURES

TYPICAL CINE BARGAINS

Just a few of our guaranteed offers:

DE LUXE MOTOCAMERA, f/2.7 Zeiss Tessar lens £7 10 0
9.5 mm. PATHÉ LUXÉ PROJECTOR, types S & O lamps, takes 30ft. and 60ft. and Super films, resistance any voltage, carrying case £11 11 0
DE LUXE MOTOCAMERA f/3.5 lens £5 15 0

SHEFFIELD PHOTO CO LTD
NORFOLK ROW, (FARGATE)
SHEFFIELD — One minute walk from Town Hall

CLASSIFIED ADVERTISEMENTS

Advertisers of every kind of cine goods find these columns splendid result-bringers. If you have anything to sell, you can effect a sale through these columns. Rates: For private advts., 2d. per word (minimum 2/-); for Trade advertisements, 6d. per word (minimum 6/-). All advertisements must be prepaid.

PATHE IMP PROJECTOR, with super attachment. What offers? Visick, Pashley Road, Eastbourne.

Q.R.S. CINE OUTFIT, 16 mm. Camera, Projector, Lamp, Motor and resistance. Beautiful machine for home pictures or commercial, new condition, complete £15 (cost £35). Cine, 5, Cromwell House, High Holborn, W.C.1.

PATHE hand-crank Camera, just re-conditioned by Pathescope; perfect. 25/- or nearest. Box Office No. 86, c/o. "Amateur Cine World."

PATHESCOPE "De Luxe" Motocamera, f/2.7 Zeiss Tessar, portrait attachments, meter, leather case. £8. Slorach, Deveron House, Dumbarton.

PATHESCOPE "KID." New resistance super attachment, spare reels, mounted pilot light switch. "Queen Mary" film, 200 feet films, £2 15s. 0d. Milner, 59, Church Street, Oswestry.

£15 CINE-KODAK Eight 20, f/1.9 and 9-guinea Projector, Kodascope eight, Model 30. Won in recent Literary Competition; new; unused. £18 10s. or nearest cash offer. Dodd, Bamford, Sheffield.

MODERN BOLEX "D" Projector, 250 watt and accessories. £23 10s. 0d. Cooper, Milton, Shanklin.

BELL-HOWELL 70 D.A., f/1.8 Cooke lens, as new, complete in case, £65, no offers; chance of obtaining the perfect camera at reasonable price.—Crompton, Dowry Cottage, Greenmount, Bury, Lancashire.

ENSIGN "Silent Sixteen," 180, unused, universal motor, resistance all voltages, supplemented lens, complete in carrying case, £15, or near offer. Kino Films, Ltd., 84, Grays Inn Road, London, W.C.1.

AMATEUR CINE SERVICE, LTD., 52, Widmore Road, Bromley, offer you expert individual treatment of your cine film processing at standard charges, post free. We are confident you will find the slight extra trouble in sending to us well worth while. —Below.

SALE OF LIBRARY FILMS. 250 notched Supers, perfect, from 10/-; 250 unnotched Supers from 16/6, almost new; 100 60-ft. 3/- each; 400 ft. 16 mm. S.O.D. talkie films, 57/6 each. —Below.

ACCESSORY BARGAINS. Drem Cinophot, 15/-; Practos, 15/-; Lios Meter, 15/-; Pathe Photometer, 17/6; Bewi, 20/-; Weston, £15., Photo-electric Meter, £5 15 0; Posograph, 7/6; Avo Photometer, 45/-; Cinecraft Ensign Super Titler, 32/6; Pathe Titra Titler, 30/-; Pathexgraph Titler, 10/-; Meyer Plasmal F1.5 lens, £7 15 0; Cooke 6in. F/4.5 Teleking lens, £8; Kodak F2.7 Wide-angle lens, £6 10 0; Kodacolor Assembly, 35/-; Cooke 1 in. F/3.5 fixed, 35/-. Latest complete Lists, with exposure guide, free. —Below.

MORE LIGHT FROM YOUR 8 mm. KODAK PROJECTOR. We convert 8-30 to take 8-60 lamp, and supply special A.C. Transformer and new lamp for £2 15 0. Similar Conversion for 8-60 to 8-80 illumination, £4 10 0. —Above.

DEALERS! Why not advertise your goods and services on our Dealers' Register page? The cost is trifling, yet it brings you into touch with local enthusiasts. Write for details to "Amateur Cine World," 4/8, Greville Street, London, E.C.1.

WANTED. Penny each offered for empty 30ft. Pathe Reels.—Amateur Cine Service, 52, Widmore Road, Bromley.

9 mm. PATHE MOTOCAMERA, f/3.5, cost £10. Perfect Bargain, £4.—Bower, 31, Lingfield Road, Wimbledon 5138.

WANTED, 9.5 mm. S.B. films, perfect condition only. Parker, 12, Cockering Road, Canterbury.

•The latest date for receiving small advertisements for insertion in the August issue of "Amateur Cine World" is MONDAY, JULY 1st

This Process Called 'Diffusion'

(Continued from page 151)

though far from transparent. A suitable amount of Chinese white is included when the mixture (when hot) is opaque at a thickness of half an inch.

After coating with celluloid varnish to protect the surface the fog filter is ready. It will need some 4—5 times normal exposure and care should be taken that direct sunlight does not reach it when in use. If this happens the entire picture will be too "white" because of the pigment scattering the sunlight into the lens.

An essential requisite for all these mechanical diffusers is a proper holder, preferably combined with a sunshade. While it is possible to hold such things in front of the lens during exposure, it is never so convenient and satisfactory as when they are firmly held in the correct position in some box-shaped sunshade.

LONDON SCHOOLS' F.S. (continued from previous page)

The London Schools' Film Society, which, in addition to the aims outlined above, will experiment in cinematography and hold discussions and demonstrations of film and apparatus. It will work in close collaboration with the British Film Institute and the London Film Institute. The committee hope that in time all educational institutions in London and the extra-metropolitan area will be represented in the society by at least one member of their staffs. Full details can be obtained from the secretary, Mr. F. E. Farley, Sheringham Road School, London, S.E.7.

FILM THROW FEAT.

A 16mm. motion picture was recently projected by one of the new 1000 watt Bell & Howell Filmo projectors before an audience of 4,000 people in Constitution Hall, Washington, D.C., in connection with a lecture presented under the auspices of the National Geographic Society.

"We gave what we consider a most satisfactory projection," is the word that comes from the society. "The distance of throw from booth to screen was 140 feet and the picture was 'blown up' to a width of 22 feet. We asked our lecturer to make a comment on this from the platform, which was done; but in all probability most of those in the audience would not have known the difference from the customary projection of standard 35mm. film."

FILMING AT TATTOO.

We are informed by the Tidworth Tattoo authorities that night filming of the Tattoo can be carried out successfully under the white searchlights, but as the lights change every half minute to red or blue, a good deal, of course, is missed. Filming of the daylight rehearsal is suggested since it affords an opportunity of filming any event without interruption. The Tattoo takes place on Salisbury Plain on August 3rd and August 5th to 10th. There will be a daylight rehearsal on July 30th.

The 1935 "Catalogue of Practical Photographic Accessories" issued by Messrs. R. F. Hunter, Ltd., of Celfix House, 51, Gray's Inn Road, London, W.C.1., is now ready. It deals with both still and cine apparatus; an index is a useful feature of it.

NOW! YOU CAN SHOW The Best Films in the World—YOURSELVES

The Great RUSSIAN MASTERPIECES

POTEMKIN
GENERAL LINE
STORM OVER ASIA
MOTHER
NEW BABYLON
ETC.

now available on 16 mm. non-flam stock.

Write for full particulars to The Secretary

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FILMS (1935) LTD.
84, GRAY'S INN RD.,
W.C.1. Holborn 1760

Opportunity to Secure REAL BARGAINS

NEW SHOP-SOILED

16mm. CINE CAMERA

at £4 4 0

f/3.5 Taylor Hobson Lens
ENSIGN List price £10 10 0

CASES REAL LEATHER 10/-
Takes most Cameras & Accessories

LIMITED NUMBER — SEND NOW

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The Amateur Cine Specialists

69, Streatham Hill, London, S.W.2.
Phone: Tulse Hill 6756

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103, Alcester Road, BIRMINGHAM, 13. Moseley Village, Phone South 2211

The South Birmingham Cine Shop

— for —

Kodak, Ensign, Siemens, Pathe and Dekko apparatus and the

GeBescope 16mm. Talkie Apparatus

Demonstrations by appointment anywhere in Birmingham and District.

ALL MAKES OF CINE FILM ALWAYS IN STOCK

16mm. Kodak, Agfa, Selo and Gevaert on spools and in cassettes. 9.5mm. Pathe and Gevaert. 8mm. Kodak.

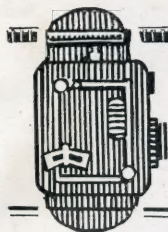
BEST PRICES GIVEN IN PART EXCHANGE FOR NEW APPARATUS

THE "DREM" CINEMETER

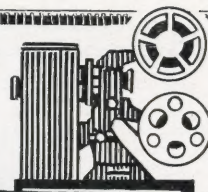
Disappointment awaits those who GUESS exposure when using a cine camera. The "Drem" Cinemeter, designed for use with all Cine Cameras, indicates the correct lens aperture which must be used to obtain correctly exposed film. It can be quickly adjusted for different shutter speeds, and for any make of film. Price 30/- Leather Case 3/- "Drem" Exposure Meters are obtainable through any dealer, or



Drem Products Ltd. 37, BEDFORD ST., STRAND, W.C.2.



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- EXPERT ADVICE & SERVICE FOR THE AMATEUR.

CINÉ-EQUIPMENTS LTD.
CINÉ-GRAPHY AND APPARATUS SPECIALISTS 16MM
16, CORPORATION STREET BIRMINGHAM, 2 PHONE MIDLAND 1355.

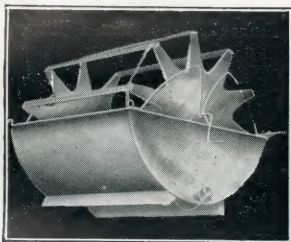
J. R. NORRIS LTD. THE CINE SPECIALISTS

Dekko, Pathe, Kodak Agents
Film Library

5, FRIAR LANE, NOTTINGHAM

The "TRIOFLO" PROCESSING APPARATUS FOR CINE FILMS

AVAILABLE FROM STOCK FOR 9.5-mm. by 30 ft., 50 ft. and 100 ft., and 16-mm. by 50 ft. and 100 ft. LENGTHS.
Can also be supplied for LEICA and other 35mm. Stock.



Write for Illustrated Pamphlet to the
Patentees and Sole Manufacturers—

THE
TRIOFLO CO., Ltd.

135, KING STREET,
ABERDEEN SCOTLAND

HOW YOUR LOCAL DEALER CAN HELP

On this page you will find the best place in your locality for buying cine apparatus. Most dealers stock all makes of cameras and projectors, and are only too willing to give you demonstrations for comparison purposes before purchase. As cine dealers are experienced, their advice and recommendation can be relied upon. What is more important, your local dealer is always ready to provide "Service after Sale," that is, to answer any future queries you may have about the use or handling of the cine apparatus you have bought

Photographic Dept.

Hamley Brothers Ltd.

200/202, REGENT STREET, W.1.

OUR ONLY ADDRESS

FILMS 5/-; SCREENS 10/-;
CAMERAS 25/-; PROJECTORS 45/-

Illustra Enterprises

159, WARDOUR ST., LONDON, W.1.

(Facing Film House, Oxford Street end.)
Not a shop, but a Warehouse packed with motion picture equipment. Phone: 6889 Gerrard

YOUR INSPECTION INVITED

HIGH CLASS SECOND HAND BARGAINS

Pathoscope 200B, 250w, used for demonstration purposes only £12 10 0
Bolex G 916 Projector, 500w., Resistance and Case, as new £39 10 0
Kodascope Eight-60 Projector, cost £25 six months ago £17 10 0
Kodascope Model G with transformer, perfect condition £8 10 0
Bell & Howell JL Projector 750w., cost £95 six months ago £60 0 0
Dekko Camera with Meyer Plasmal f/1.5, list price £22 10 0, my price £10 0 0
Bell & Howell Filmo 70DA with 1" f/3.5, 1" f/1.8, 3" f/4, 15 mm. f/2.5, cost £97 8 6, in new condition, my price £75 0 0

GEO. CHILDE

Specialist in Leica and Cine Photography
228, ROUNDHAY ROAD, LEEDS, 8

THE CINE EXCHANGE OF THE MIDLANDS

Stockists of Everything for Home Movies
CAMERAS - PROJECTORS - SCREENS
8mm. 9.5mm. 16mm. 17.5mm.

If it is new — we have it. See our windows

GALLOWAYS, Photographic Chemists
VICTORIA SQ., BIRMINGHAM
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